

# THE ILLUSTRATED LONDON NEWS

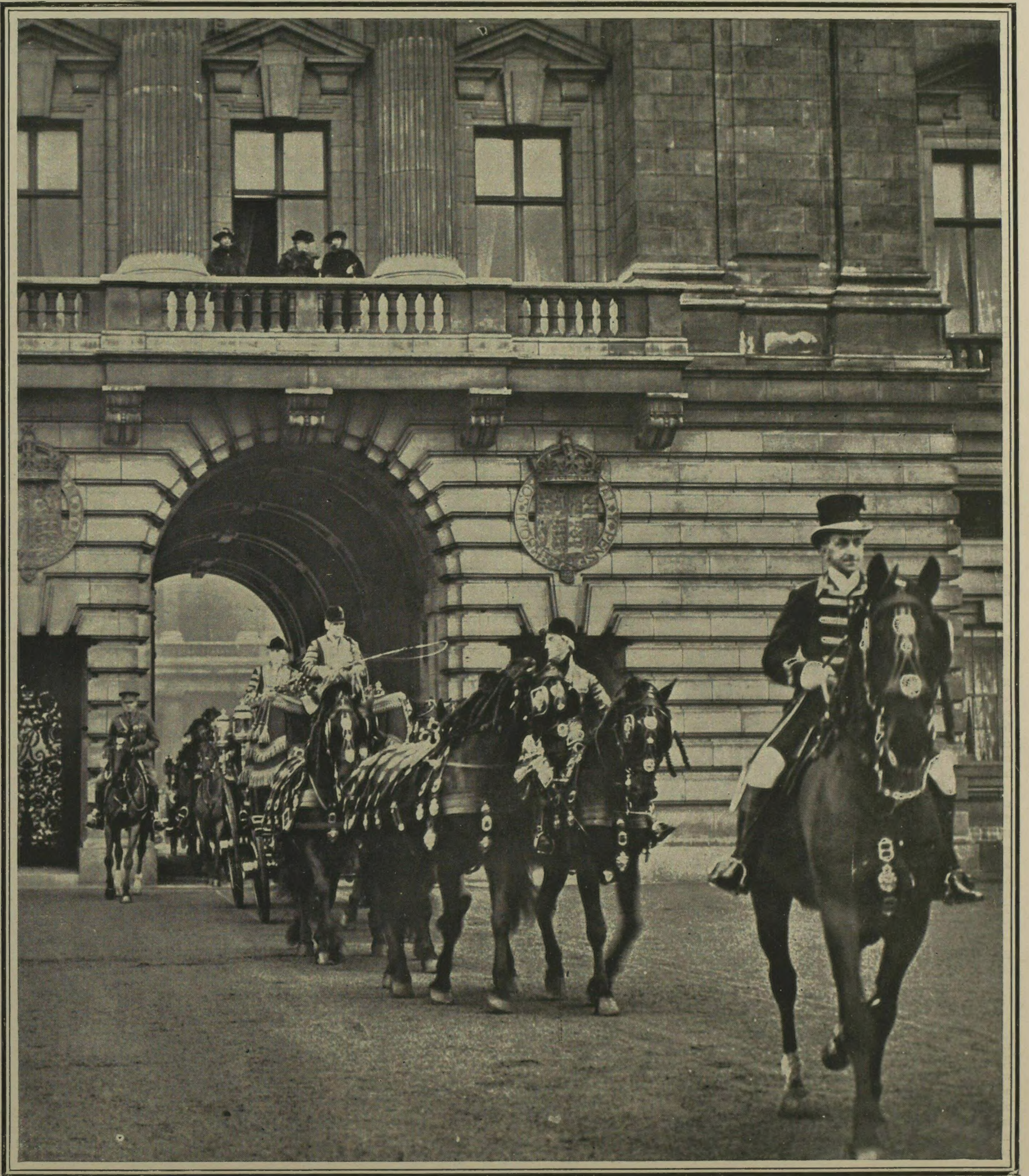
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SATURDAY, FEBRUARY 14, 1920.

ONE SHILLING.

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THE FIRST STATE OPENING OF PARLIAMENT SINCE 1914: THE KING AND QUEEN LEAVING BUCKINGHAM PALACE FOR WESTMINSTER, IN THE LEVÉE COACH DRAWN BY BLACK HORSES.

The King opened Parliament on February 10 with the full State ceremonial that has not been used since the war began. Accompanied by the Queen and the Prince of Wales, his Majesty drove from Buckingham Palace to Westminster in the carriage known as the Levée Coach, drawn by six black horses instead of the famous creams. The King was in Naval uniform, while the Queen wore her Coronation robe of ermine and purple

velvet. They were attended by a Sovereign's Escort of Household Cavalry. Large crowds gathered on the route, and gave the royal party an enthusiastic welcome. In the course of his Speech in the House of Lords, the King said: "If we are to ensure lasting progress, prosperity, and social peace, all classes must continue to throw themselves into the work of reconstruction with goodwill for others, with energy, and with patience."

PHOTOGRAPH BY L.N.A.





By HILAIRE BELLOC.

THE very worst sign that a civilisation can show in the way of decrepitude is the despairing collection and imitation of many dead models from the past: and this is exactly what Europe does to-day in architecture, in furniture, and in most other things.

There is all the difference in the world between that and the classical tradition which reveres the past, continues it, and keeps it alive. The two things are contrary one to the other. The second is a conscious and successful effort to continue creation; the first is an admission of impotence and despair.

This judgment has all sorts of side issues. For instance, in those times, such as our own, when the past alone furnishes taste (taste varied but dead), people who try to be creative play the fool. By whatever funny names they call themselves—Cubist or Futurist or what not—and however seriously they may take themselves, they are simply playing the fool. And it is yet another sign of decrepitude that the mass of men—who know that these men are playing the fool—do not boldly say so.

When a person publishes a piece of music, the point of which is formlessness and deliberate discord, a thing without a beginning, a middle or an end, and consciously unpleasant at that; or when a person shows you a picture in which what should be curved is made angular and things are given unnatural colours, and the same object is repeated over and over again, as it is when one looks through cut glass; or when a person shows you a piece of architecture which is meaningless and vile, an arrangement of huge, hideous blocks worthy of Berlin; or when a person shows you a statue which is out of proportion and repulsive at the same time (and very often obscene into the bargain), your natural instinct—the natural instinct of every ordinary man and woman—is to protest.

If you are asked what you think of it, and you state the truth, you say "It is beastly." That is the highest praise you can give it, while the worst blame you can give it is to say it is childish. If you are not asked for an honest answer but asked to say something courteous, because the perpetrator of the rubbish is related to the person asking you, then, of course, you have to lie.

But the trouble is that nowadays—so far have we gone down the slope of incapacity—ordinary people do not dare express themselves, even when expression is called for. They remind me a little of undergraduates tasting wine. The young men will solemnly talk of wine in the same terms as their elders, making all manner of shades of difference and putting on all manner of connoisseurishness, when, as a fact, all wine is divided for them into two great worlds, bubbly and not bubbly. How often have I not seen in my youth (how often have I myself not practised!) the folly of toying with a glass of detestable ink and saying that it was "rather young but full of body"!

Now, these things may be excused around and about one's coming of age, but there is no excuse for them at all in a mature society. Yet I have seen quite old people, who ought to have been making their souls

and preparing to meet their God, putting up single eye-glasses and double eye-glasses, with and without handles, and cocking their heads on one side and making curves in the air with their thumbs, and acting the critic in front of what was, manifestly, to all Gods and men and jackasses, rubbish: stuff which they knew to be rubbish.

Then it is that the great sentence comes back into my mind; a sentence which I have had engraven more than once, and which can never be too often sounded:

"O, Oriens splendor, lucis æternæ, veni et illumina sedentes in tenebris et umbra mortis."

The appeal is not as incongruous as it sounds,

glasses, double and single, handled and not handled, and were to say: "I know not how your fortune may be invested. Let me invest it for you in an interesting venture I have for preserving soap-bubbles and selling them as Christmas toys." Do you think that their cowardice would get the better of their avarice? It would not.

Yet the proposal to invest in soap-bubbles is no more absurd than the proposal to praise the charlatan architecture and the music and the drama and the painting put before us. The only difference is that the one falsehood leads to heavy loss in money, the other in decency.

The falsehood of accepting such things is manifest in the fact that the old things are very much admired. If you feel as you do about an Adam room, you cannot but feel the exact opposite in front of statuary coming from Munich and calling itself Slav, or in front of six boats all overlapping and drawn in triangles, or in front of a "Picture of the Artist's Mother" with a bright green face, the left side of it higher than the right, and the hair (or wig) "indicated."

If you are at the pains of having your room panelled in the manner of the seventeenth century, and even of having the colour of age imitated upon the wood—which is bad enough—surely that proves you a liar when you propose admiration of a room the walls of which curve disgustingly, and the ornaments of which are grotesque, jabbing lines.

It would be a good thing if the use of the word "snobbish" were brought back from the Continent and reimported into England. Whatever the original meaning of the word "snob" throughout the Victorian period it was still an English word, and it meant roughly a person who insisted too much upon those advantages of cooked wealth which we call rank.

Such a person was disliked because he was crude, because he imperilled the illusions of rank by emphasising them too much, and (above all) because he was a reproach to his fellow beings, reminding them of a concealed vice which they desired to forget, but would not confess: the worship of money. The word was exported, like many English words, to the Continent, and especially to France and Italy. As the particular disease to which it related was not there understood,

the word was partly extended and partly changed in meaning. It was given a meaning capable of exact definition, and "snobism" means to day (in these foreign nations and their literature) "the acceptance of alien ideas," the "pretence at admiring what one does not admire, but only what another person really admires or pretends to admire." It means, also, the attempt to play at another's admiration until one feels a sort of distant echo of it in one's mind.

The first sign of resurrection in our Society (if it ever comes) will be the production of something novel which men really admire and which creates a School. We have had sporadic creations—for instance, the Gilbert and Sullivan Operas—but we have not had a School. And the sphere where you will first perceive this will be in architecture.



GOOD-BYE TO THE NOSKE GUARDS: A GERMAN DEMONSTRATION IN SLESVIG ON THE DEPARTURE OF GERMAN TROOPS.

Under the arrangements for the Slesvig plebiscite, the Noske Guards left Flensburg on January 25. The German element in the population demonstrated and sang German songs. The captain of the guard, on a white horse, replied to the ex-Burgomaster's address on "Flensburg's German future."

Photograph by Sport and General.

for it is the quality of Divine Wisdom to fall upon everyone like sunlight, and it can illuminate those ridiculous people, just as surely as it could illuminate Aristotle. We are badly in need just now of a little of that light.

After all, it should be a simple thing! It is only a question of telling the truth. But it is a question of telling the truth on something important. And here I think is the crux: people do not really believe that it is important to state the truth upon beauty, that is, upon taste, or even upon any of the works of man.



THE SLESVIG PLEBISCITE: THE ARRIVAL OF THE INTERNATIONAL COMMISSION AT FLENSBORG.

From left to right are seen: Admiral Sheppard, Lady Marling, and Sir Charles Marling. The Commission arrived by train from Copenhagen on January 26, and the members walked from the station to their hotel.—[Photograph by Sport and General.]



## PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.

PHOTOGRAPHS BY ELLIOTT AND FRY, YAVONDE, C.N., ROYER, VANDYK, LAFAYETTE, AND CENTRAL PRESS PHOTOS, LTD.



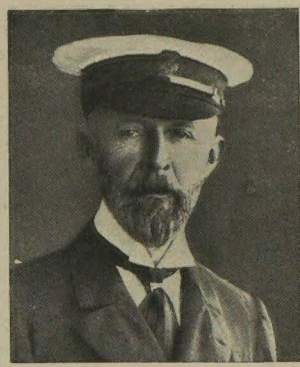
DECORATED: MR. JULIUS M. PRICE, OUR WAR ARTIST IN ITALY.

Mr. Julius Price has been made a Chevalier of the Order of the Crown of Italy.



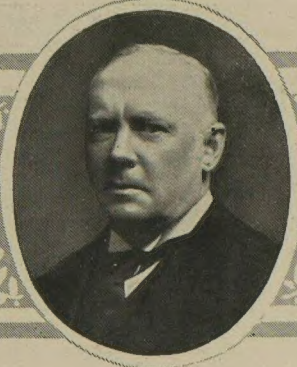
CANADA'S FIRST DOCTOR KNIGHT: THE LATE SIR JAMES GRANT.

Sir James Grant, who died at Ottawa, was the first Canadian physician knighted.



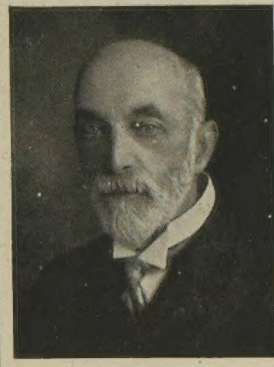
THE NEW COMMODORE OF THE ROYAL YACHT SQUADRON: THE DUKE OF LEEDS.

The Duke of Leeds is an Hon. Commander in the Royal Naval Volunteer Reserve.



AN EMINENT OXONIAN: THE LATE SIR THOMAS RALEIGH.

Sir T. Raleigh was Deputy Steward of Oxford University. He held high posts in India.



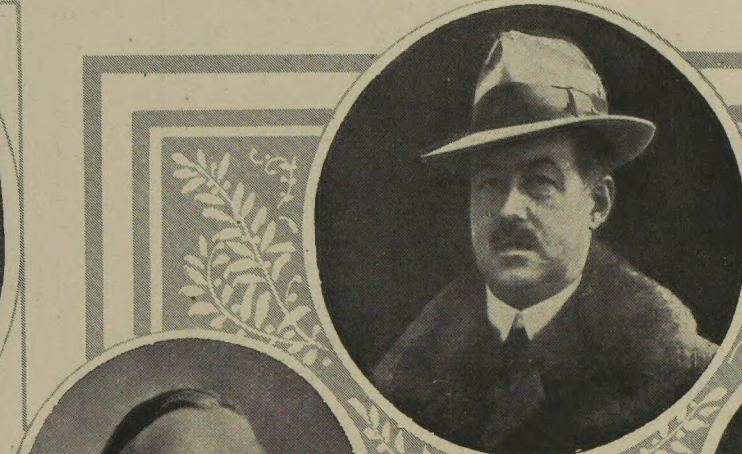
A LEARNED HISTORIAN OF INDIA: THE LATE DR. V. A. SMITH.

Dr. Vincent Arthur Smith's "Early History of India" is a standard work.



THE NEW COUNTESS OF KILMOREY: LADY NORAH HASTINGS.

Lady Norah Hastings, daughter of the Earl of Huntingdon, married the Earl of Kilmorey.



RESIGNED ON RECEIVING THE "BLACK LIST": BARON VON LERSNER.

Baron von Lersner, head of the German Delegates in Paris, resigned on receiving the Allies list of "War criminals."



THE FIRST WOMAN EMPLOYED IN THE FRENCH MINISTRY OF MARINE: Mlle. HÉLÈNE LANDRY.

Mlle. Landry is a daughter of the French Minister of Marine.



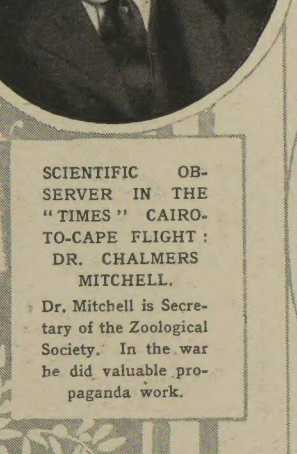
THE FOOD CONTROLLER'S RESIGNATION: MR. G. H. ROBERTS, M.P.

Mr. George Roberts recently resigned his post as Food Controller, to take up, it is said, an important industrial position.



THE FAMOUS SCOTTISH CHIEF OF THE MOROCCAN ARMY: THE LATE KAI D MACLEAN.

Sir Harry Maclean was "instructor" to the Moroccan Army under three Sultans. In 1907 he was captured by Ra'suli.



SCIENTIFIC OBSERVER IN THE "TIMES" CAIRO-TO-CAPE FLIGHT: DR. CHALMERS MITCHELL.

Dr. Mitchell is Secretary of the Zoological Society. In the war he did valuable propaganda work.



THE NEW EARL OF GALLOWAY: LORD GARLIES.

Lord Garlies, who succeeds his father, served in the war with the Scots Guards, and was captured by the Germans.



THE DOCKERS' "K.C.": MR. ERNEST BEVIN.

Mr. Bevin, national organiser of the Dockers, made an impressive speech at the Transport Workers Inquiry.



LEADER OF A NEW SOUTH POLE EXPEDITION: MR. JOHN L. COPE.

Mr. J. L. Cope is organising the British Imperial Antarctic Expedition.



TO ATTEMPT THE SOUTH POLE BY AEROPLANE: CAPT. G. H. WILKINS, M.C.

Capt. Wilkins will pilot the aeroplane which Mr. Cope is to take on his South Pole Expedition.



SECOND IN COMMAND OF THE SOUTH POLE EXPEDITION: MR. ERNEST JOYCE.

Mr. Joyce recently arrived in England from Australia.



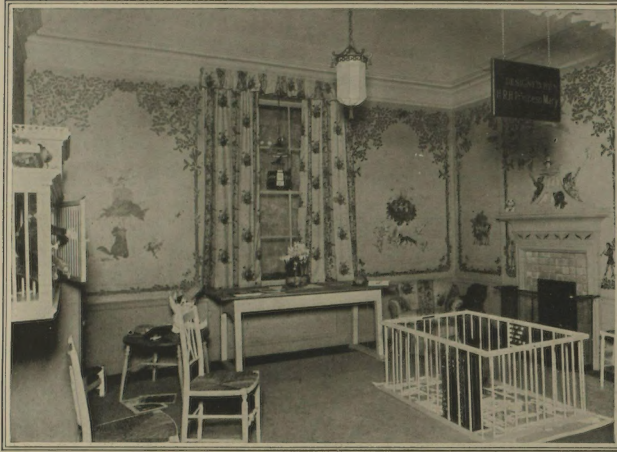
A CRIMEAN AND MUTINY VETERAN: THE LATE EARL OF GALLOWAY.

The Earl of Galloway, who was 83, fought at Sevastopol and at the siege of Lucknow.



# THE IDEAL NURSERY FROM THE ROYAL POINT OF VIEW: MODEL ROOMS DESIGNED BY QUEENS AND PRINCESSES.

PHOTOGRAPHS BY ALFIERI.



WITH A TOY CUPBOARD BARRED LIKE A "ZOO" CAGE: THE DAY NURSERY DESIGNED BY PRINCESS MARY.



SIMPLE, HYGIENIC, AND INEXPENSIVE DESIGNED BY



THE NIGHT NURSERY IN THE SUITE PRINCESS MARY.



WITH A TALL SWEDISH STOVE IN ONE CORNER: THE COMBINED DAY AND NIGHT NURSERY DESIGNED BY THE CROWN PRINCESS OF SWEDEN.



THE delightful nursery designed by Princess Mary is on a larger scale than the others, as it comprises a day-nursery, night-nursery, bath-room and kitchen, but it is the simplest of all in character. Her aim has been to devise a nursery on hygienic lines and with practical and inexpensive fittings within the compass of any moderate income. At the same time, though simple, it is charmingly artistic. The walls of the day

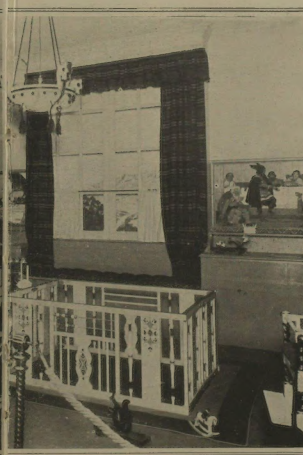
nursery are decorated with trees, to accustom little folks to the different kinds of leaves, and pictures of nursery rhymes and stories such as the Cow jumping over the Moon, the Fox and the Geese, and Young Lambs to Sell. A happy use is made of stenciling. There is space to romp, and the furniture is plain. An admirable idea is the toy cupboard with open bars, behind which Teddy Bears and so on can be kept like animals at the "Zoo."



WITH DUTCH DOLLS, DECORATIONS, AND FURNITURE: THE PICTURESQUE NURSERY DESIGNED BY THE QUEEN OF HOLLAND.



WITH A VIKING FRIEZE, AND VIVID DESIGNED BY QUEEN



NORWEGIAN COLOURS: THE NURSERY MAUD OF NORWAY.



CONTAINING RELICS OF HER OWN CHILDHOOD FROM KENSINGTON PALACE: THE NURSERY DESIGNED BY PRINCESS ALICE.

The nurseries designed under the personal direction of various royal ladies, showing different national characteristics, form one of the most attractive and interesting features in the "Daily Mail" Ideal Home Exhibition at Olympia, which was opened by Princess Alice, Countess of Athlone, on February 3, and is to remain open until the 25th. Princess Mary's nursery is described in the note above. That arranged by the Crown Princess of Sweden has furniture made by Swedish handicraftsmen, and Swedish toys and dolls (including one large one dressed in a national costume such as the Crown Princess herself wears in summer). Queen Wilhelmina's nursery design is thoroughly Dutch in character. The scheme is pale cream, and the

decorated furniture is large and solid. There are old Dutch dolls and real Dutch tiles round the dado. Queen Maud's design stands out in the vivid orange, blue and red of the Norwegian colours, which appear in all the furniture and decorations. Round the walls is a frieze of Viking heroes. The nursery designed by Princess Alice, carried out in "baby" blue, has a charming air of homeliness, and contains furniture, books and toys which she herself used as a child. They were brought from Kensington Palace. There are also nurseries designed by the Queen of the Belgians and the Queen of Spain, which were not quite completed when the exhibition opened.



## The World of Sound: III.—“Sounds of the Town.”

By PROFESSOR W. H. BRAGG, C.B.E., D.Sc., F.R.S.

SOUNDS made in the open air travel away and, for the most part, do not return. Sometimes they do, and we say we have heard an echo. But the effect is feeble compared to the reverberation of sounds made within a room or in the street. A room in which walls, ceiling, and floor are bare behaves to sound in the same way as it would behave to light if it were lined with mirrors. There are countless reflections, and a sound once made rings round the room for a long time afterwards. Curtains, furniture, and anything which breaks up and absorbs the waves of sound reduce the resonance. Sometimes on entering a house one notices the difference in the sound when the stair-carpets are up. “The late blind Justice Fielding walked for the first time into my room when he once visited me, and after speaking a few words said: ‘This room is about 22 feet long, 18 wide, and 12 high’: all of which he guessed by the ear with great accuracy.” (*Darwin's Zoonomia*: II., 487.) If we try an empty room we can find certain notes to which it specially responds. In the bathroom, generally the barest of the house, we shall soon know the natural pitch of the room; the splashing water calls it out, or the sound of our voices. I think that is one reason why we are so often tempted to break out into song; the keynote is set for us and the resonance makes us feel we have passable voices. Humiliation awaits us when we get back to the dressing-room.

When the water has been turned off, the drops still falling from the tap call up quaint little noises which have a peculiar interest of their own. The series of events which takes place each time is too quick for the eye to follow; but the late Mr. Worthington used

instantaneous photography to record what happens, and I can show you some of his results. In one set (Fig. 1, Nos. 1 to 5) a drop of water containing lamp-black is falling into a mixture of milk and water. The drop very often forms an air cavity, and it seems that the note we hear is the natural note of the cavity, which is high because the cavity is small. In Fig. 3 a shot has been dropped into the water and the cavity

is very clearly seen; we are here looking at the effect, from underneath the surface. When a very smooth and dry sphere such as a polished steel ball is dropped into the water, hardly any splash is made: the water does not break away from the ball but closes round it as in Fig. 2. Mr. Worthington called this a “sheath splash.” But the same ball when wet and rough makes a very noisy splash.

The note of a cavity depends on

its size and the width of its opening. It is not quite clear whether both these causes operate to give the different notes we hear as we listen to a succession of falling drops. Increasing the width of the opening of a cavity varies its pitch. A curious example of this is found in the ocarina (Fig. 4), in which there are holes as in a whistle; but the note depends more on how many holes are open than on where the holes are.

The pitch of any sound made by a passing vehicle falls as it goes by: the effect is most noticeable when a fire-engine tears past ringing its bell all the time; or a car which makes an audible hum or is sounding its horn. Eighty years ago, Doppler explained the analogous effect in the case of light. The car as it comes to us is pouring out air-pulses from its gears or its horn, and more of them reach us every second than if the car were standing still. If a man travelling home in a leisurely way from Rome to London, let us say, wrote a letter each day to a London friend, and each time that he wrote was one or two hundred miles nearer London, his friend would on the average receive more than one letter a day.

We may get another illustration from considering an escalator up which a stream of passengers is climbing at the rate of one step in each second. When they reach the top they walk away, and pass an observer who counts them. More passengers will pass the observer in each second if the escalator is working than if it is at rest (Fig. 5). So the listener on the pavement receives more pulses a second from the approaching car than the car gives out, and the pitch of the note is artificially raised. When it has gone by the pitch is correspondingly too low. For a speed of twenty-five miles an hour the drop in pitch is half a tone, which is the interval between any note and its flat. When an express goes through a station, an observer on a platform may hear a drop of a whole tone; when two expresses pass one another at high speed, the note of one will seem to a passenger in the other to drop two full tones and more. The drop in pitch is the same for every note of a passing vehicle, and the influence of the wind is imperceptible; so that we might imagine an intelligent and musical policeman listening for the drop in pitch, knowing that if he could estimate it correctly he would know at once the speed of the car.

In a large hall we find the effect of reflections just as in a house, but they are often more obvious because the sound has further to go backwards and forwards before it is killed by absorption at the surfaces it meets, and therefore it lasts longer. There are halls like the Baptistery at Pisa, where the sound rolls backwards and forwards so long that the notes of a chord may be sung in leisurely succession, and all will long after blend together in harmony. It is difficult to hear a speaker in a room in which sound lasts too long because

the words carry on and are confused with those that follow them. It is a good test of a room to clap the hands loudly when there is no audience there, and observe for how long the echo can be heard. If they persist more than two or three seconds the room is not fit for public speaking. Five or six seconds, and even longer intervals are not uncommon. The cure for too much reverberation is to introduce curtains or carpet or felt ceilings, so that the sound is partly absorbed at each reflection.

There is a very beautiful instance of sound reflection in the Whispering Gallery at St. Paul's (Fig. 6). If anyone whispers close to the wall he is heard anywhere in the Gallery, even on the opposite side of the dome, if the listener also keeps close to the wall. The waves of sound creep round the wall by many reflections, as Lord Rayleigh showed and illustrated by an experiment which we will now repeat. The curved sheet of iron (Fig. 7) is twelve feet long and two feet wide, and represents a portion of the Gallery. At one end is the bird call we have used before; at the other is the flame which is sensitive to the high notes of the call, and, as we see, responds vigorously. If a screen about four inches wide is placed at A or B or C, as in the figure, the sound waves are cut off; but the screen has no effect whatever except when it is practically touching the iron sheet, which shows that the sound skirts the sheet all the way. Whispers show the effect better than ordinary sounds because they consist of high-pitched notes which are more easily confined to a given direction.

We must not forget the bells of London Town. Bells are a study in themselves, and we shall have time for only one or two simple points. Their vibrations are of much the same character as those which we can set up in a finger-bowl by rubbing it along its edge with a wetted finger, or drawing a violin bow across it. Here is a large plain glass bowl which Tyndall used; it has a glass stem by which it can be held. Four pith balls suspended by fine silk threads rest against the edge at equidistant points (Fig. 8). If I use the bow to excite its main note, we see how the pith balls are flung out and away by the vibrating glass (Fig. 9). But the effect depends greatly on where the bow is drawn over the edge. If it is at a point half-way between two balls they scarcely move, because in fact the points where the balls touch are now nodes. The rim of the vibrating bell alternates between the two forms shown in Figs. 8 and 9. There are four points, A, B, C and D, where the rim moves in and out most, and four others, E, F, G and H, where it does not move in and out at all. One of the former always coincides with the place of bowing, so that if the bow is drawn across the edge near one of the pith balls they all fly out, but if half way between two of them they are all still. The four points on the edge, E, F, G and H, are not altogether at rest; they really vibrate to and fro along the edge; and if a wet finger is used to excite the notes in a finger-bowl, it will be observed that there are no ripples just opposite the finger, because the ripples are due to the in-and-out movement of the glass, and there are no such movements underneath the finger. The bow is drawn across the edge of the bowl, but the finger is generally moved along it. The ripples caused by the bow may be so violent as to break into showers of spray (Fig. 10).

The chimney, being a long tube, has its own deep vibration note which the wind excites when it blows across the top. The semi-explosive notes of the fluttering flame tend to excite them too. But a tube can best be excited to give its note by mounting it vertically and passing a flame up it to about a quarter of the tube length. The tube then begins to sing (Fig. 11).

[Continued on page 256.]



FIG. 1.—A DROP OF WATER CONTAINING LAMP-BLACK FALLING INTO A MIXTURE OF MILK AND WATER. (1)  $t$  (time)—0; (2)  $t$ —0.0032 sec.; (3)  $t$ —0.0050 sec.; (4)  $t$ —0.0165 sec. Fall of a drop and formation of “basket splash”; (5) Subsequent rise of drop (1-10 sec. later).

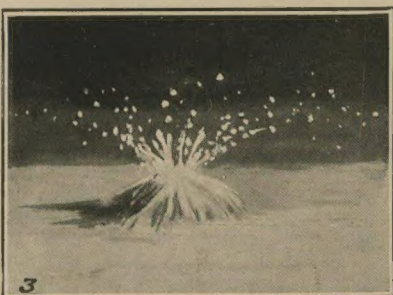
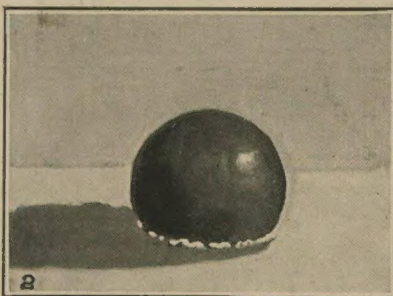
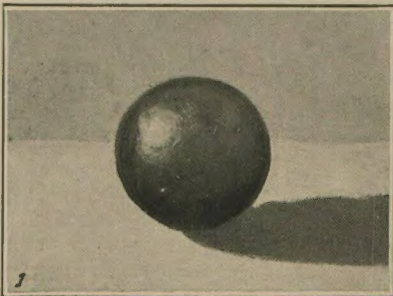


FIG. 2.—A SMOOTH SHOT DROPPING INTO WATER, WITH HARDLY ANY SPLASH. (1)  $t$  (time)—0; (2)  $t$ —0.0025 sec. (notice how the water clings to the side); (3)  $t$ —0.0080 sec. (a “sheath splash”).

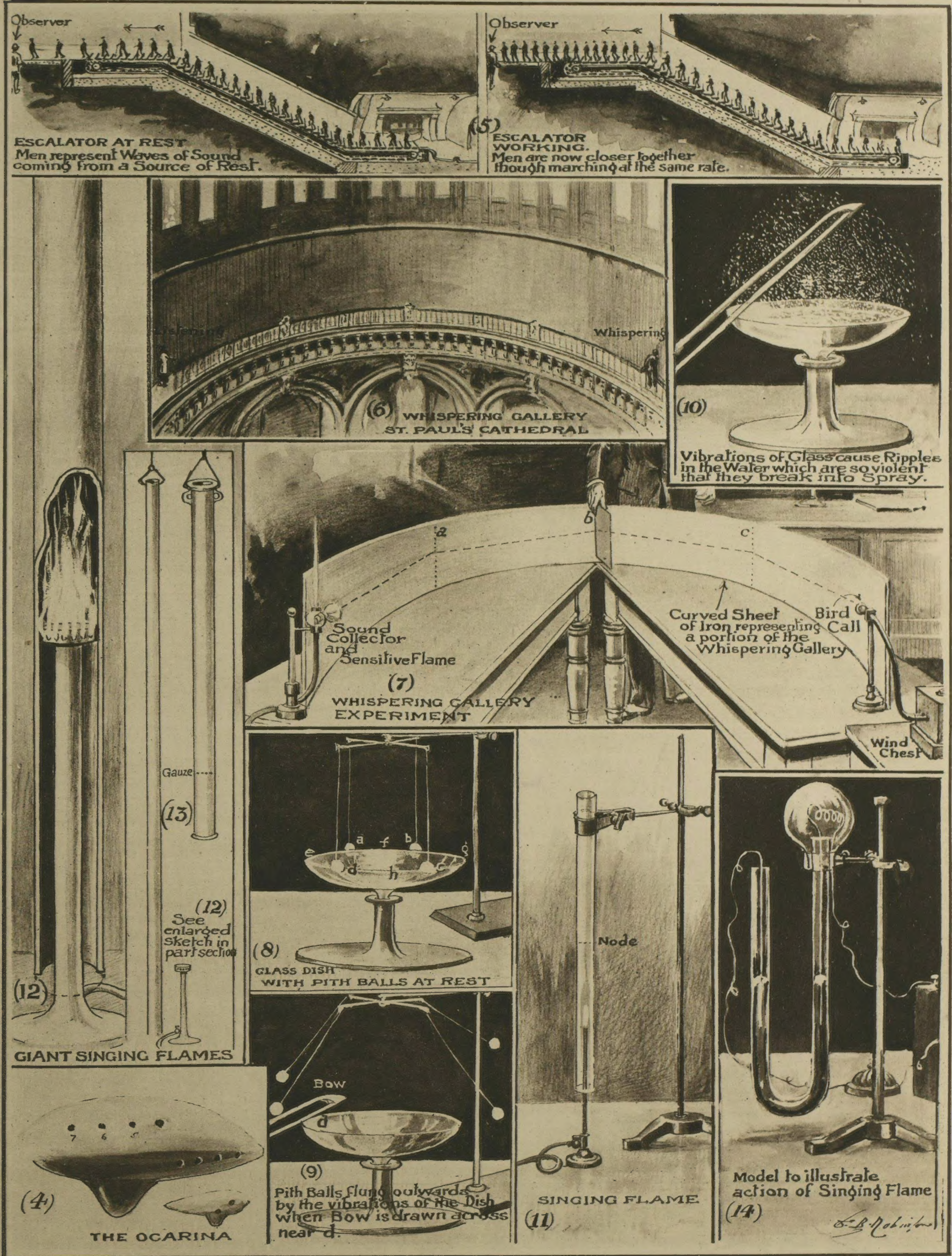


FIG. 3.—SHOWING THE SHOT AND THE CAVITY IT HAS FORMED IN THE WATER: THE EFFECT UNDER THE SURFACE.



## THE WORLD OF SOUND: ACOUSTICS OF ROOMS, BELLS, AND STREETS.

DRAWN BY W. B. ROBINSON FROM MATERIAL SUPPLIED BY PROFESSOR W. H. BRAGG, C.B.E. D.Sc., F.R.S., IN ILLUSTRATION OF HIS RECENT LECTURES.



## III.—SOUNDS OF THE TOWN: PROFESSOR BRAGG'S EXPERIMENTS IN HIS THIRD LECTURE AT THE ROYAL INSTITUTION.

We continue here the series of diagrams illustrating Professor W. H. Bragg's recent lectures on "The World of Sound," which have aroused so much popular interest. On the opposite page appears the Professor's own abridgment of his third lecture, dealing with "Sounds of the Town," and the above drawings, with those inset in the article, show various experiments which he used to demonstrate his scientific explanations of familiar noises heard in the streets and inside rooms and buildings.

Further details of the different diagrams will be found in his article. The first two lectures on "What is Sound?" and "Sound and Music," were similarly dealt with in our issues of January 31 and February 7 respectively, and the remainder will follow in future numbers. Professor Bragg has in preparation a volume containing the whole set of lectures in full, to be published shortly by Messrs. George Bell and Sons.—[Drawing Copyrighted in the United States and Canada.]



# RUGGED AS RODIN, AND EVEN LESS CONVENTIONAL: EPSTEIN HEADS.

PHOTOGRAPHS BY SWAIN AND INTERNATIONAL PORTRAIT SERVICE.



IN THE NEW EPSTEIN EXHIBITION: "AN AMERICAN SOLDIER."



A PORTRAIT-BUST BY JACOB EPSTEIN: "GABRIELLE SAONNE."



OF "PRONOUNCED AZTEK TYPE": EPSTEIN'S "PORTRAIT OF A LADY."



AN EPSTEIN EXHIBIT AT THE LEICESTER GALLERIES: THE "MASQUE DE MEUM."

Great interest and, as usual, criticism have been aroused by the new exhibition of recent sculpture by Jacob Epstein, at the Leicester Galleries. The chief controversy naturally centres upon the figure of Christ, illustrated opposite. Writing of it, and of these heads, Mr. P. G. Konody says: "The spectator is held, as if by a spell, by a dominating intellectual force. This spell is Mr. Epstein's secret. It is rarely absent from his portrait-

busts. They have immense vitality, even though they generally present a compromise between the living model and the archaic simplifications of Egyptian, Chaldean, and even Polynesian art. You cannot escape the spell: you are forced to admire, even if you are repelled by features that are in turn exotic, sinister, or sphinx-like. Even the pronounced Aztek type of the 'Portrait of a Lady' has a haunting charm."



# THE NEW EPSTEIN STATUE OF CHRIST.

PHOTOGRAPH BY PHOTOPRESS.



## A CAUSE OF CONTROVERSY AND CONFLICTING VIEWS: MR. JACOB EPSTEIN'S REMARKABLE "CHRIST."

Mr. Jacob Epstein himself has said: "Every man has his own Christ. I have tried to express my idea of Christ in stone. No one sat to me as a model. The head is not a racial head. It is neither Jewish nor European. The hands are emphasised slightly, because the main point, to my mind, is His suffering." The "Times" says: "We feel a bewilderment, an incongruity between the vivid reality of the face and the Byzantine feeling and attitude." Mr. P. G. Konody writes in the "Observer": "Had he lived at

the time of Torquemada and the Inquisition, Mr. Epstein would have ended his career in the flames of an *auto-da-fé*. . . . The head is elongated and of a negroid type. . . . Nothing could be less Christ-like, and yet there is nothing irreverent about it." Mr. Frank Rutter says, in the "Sunday Times": "He has conceived a young Christ, not emaciated as that of Mestrovic, but gaunt, ascetic, with a slight suggestion of the Mongolian in type." Thus three critics find it, respectively, Byzantine, negroid, and Mongolian.



# Eurhythmics: The Science of Right Rhythm in Life.

By CLAUDINE CLEVE.

WHAT are, or is, Eurhythmics? It is a question that is constantly being asked, and, unlike Pilate, the inquirer really wants an answer. It is only natural: New "movements," mental and physical, are started every day. Few people believe that the race is not to the swift nor the battle to the strong. No wonder, therefore, that the demonstration at the large Queen's Hall the other day drew a far larger audience than could be accommodated, anxious to gain some idea of a science which, it is claimed, results in increased powers of concentration, a muscular system quickly responsive to the brain, and a strengthening of the automatic functions. With brains and brawn working in unison, there are few things beyond the reach of achievement by a human being.

But it would be unfair to M. Jaques Dalcroze, the inventor of Eurhythmics, to suggest that he puts forward his system as a short cut to success in life. Here is his own explanation of his method: "My method is an attempt to give self-knowledge to the pupil by special means; upon this knowledge I ground all my work. . . . The body is our instrument in this life, one which we must keep pure and strong if we are to live completely, to realise life, to master it." Whether the interest now being shown in Eurhythmics has a commercial or merely an artistic basis really does not matter very much. What is far more important is that the interest undoubtedly exists, and that, unlike some other inventors, M. Dalcroze has had the luck to live to see the science which he originated being studied by quite serious-minded beings. So many people have to wait for that pleasure until they have passed into the planes or spheres which Sir Arthur Conan Doyle and the Rev. Vale Owen have so obligingly described for an interested world.

To return to Eurhythmics. It is something like eighteen years ago since M. Jaques Dalcroze, at that time engaged in teaching harmony and composition to adults, noticed that the majority treated harmony as a species of mathematics: composing chords by rule, without the smallest idea of what the result would be in sound. The discovery led him to introduce exercises for ear training and, in short, to teach practice before theory.

An extension of his ear-training theory to children led to the conclusion that a "system of gymnastics designed to teach the muscles to contract and to relax in definite time and in definite space ought to strengthen the feeling for metre and the instinct for rhythm." The conclusion accounted for the birth of Eurhythmics. M. Dalcroze invented a system of gymnastics with exercises in which "marching, positions, and movements were regulated as to duration, rhythm, and emphasis by music." Like all healthy infants, it grew, and as it grew developed. Studying the varying ways in which his pupils responded to orders, M. Dalcroze came to the conclusion that "to give accurate physical expression to a rhythm it is not sufficient to have understood it and to possess a muscular system capable of giving a correct interpretation. There is wanted, in addition, rapid communication between the brain which conceives and analyses and the muscles which execute." That is just what Eurhythmics sets out to do.

To give a short definition that gives an adequate idea of the science is not an easy matter. An expert, asked to sum up Eurhythmics in a few words, described it as "an attempt to give a basic training in music by the expression of time values in bodily movement." An outsider, having watched pupils in the early stages of instruction, would probably summarise his own impression of the science as an attempt to represent in motion music heard by pupils.

In other words Eurhythmics is a method of Rhythmic Gymnastics which, in addition to being a physical education, is also an education of the nerve centres that (I quote M. Dalcroze) "co-ordinates body and brain, diminishes the time lost between the conception of an act and its realisation, gives a power of concentration and of analysis which allows the child to control such of its movements as are naturally automatic, and to form fresh motor habits—gives the child, in a word, clear mental control of its physical powers."



THE INVENTOR OF DALCROZE EURHYTHMICS: M. JACQUES DALCROZE.—[Photograph by Teichmann, Basel.]

All of which is reasonable enough, but the practical person immediately wants to know just to what end this exercise for co-ordinating body and brain should be undertaken. Once more M. Dalcroze puts the matter in a nutshell: "The object of rhythmic gymnastics is to systematise the natural rhythms of the body, and by consistently repeating them to render them automatic in every degree of energy and speed, to give the brain definite rhythmic images. This stimulating of the physical sense of rhythm is obtained by the help of music—the only art by which we can indicate varying degrees of time and force. Music plays the part first of controller, and finally, by stimulating the nervous functions, of inspirer."

In simpler language, what happens is this. The gymnastic side of the business trains the physical side of the pupil; that done, the body can be used as

a little confused. The first impression is of a group of human beings in shorts and vests (for the benefit of the sensitive it should be added that the costume is considerably more decent than many a modern dress) doing exercises in which both hands and feet play a part. After a time even the most unmusical will grasp the fact that the music and the movements are closely related. In point of fact, the workers are using their arms to beat time, as it were, and their feet to mark time duration. With a combination of the two movements any simple music can be expressed.

But the education does not stop short at simple music. Once a realisation of time and rhythm has been arrived at, other powers quickly follow. Faculties of mental hearing, which is one result of concentration, are quickly developed. There are exercises for developing independent control of the limbs; there comes a time when, the teacher playing two different rhythms, the pupil will realise them—i.e., express them by movements of the body: "the one with the arms, the other with the feet. Later, again, the pupil, complete master of his body and his mental faculties on the alert, will arrive at the plastic realisation (in the Dalcroze sense) of music, and either conduct melodies, using his body to indicate shades of expression, or "realise" classical and modern music; or, more plainly, gesture and movement are used to express the emotion of music.

The founder, however, is very far from wanting to limit the expression of individual originality. To begin with, gestures must be studied, limbs and muscles must be under perfect control. That achieved, however, your pupil can, so to speak, act for himself. His "realisation" of any given theme is less the result of certain methods of study than a "spontaneous expression of individual emotion." Hence one gets the extraordinarily graceful movements that the public is learning to associate with the word Eurhythmics. For want of a better word, the uninitiated apply the ordinary term "dancing" to what is, in fact, the perfect expression of the rhythm that is to be found in all things and is "an unconscious but essential part of every art."

What was originally started as an aid to correcting faults in rhythm among music pupils has developed into a science that many think is destined to play an important part in the education of future generations. For the fact is that a study of Eurhythmics does not merely result in an improved ear or strengthened physique. The whole of what may be called one's mental system has been shown to benefit enormously; and, after all, it is only what might have been expected. The results of mental effort and concentration when continued day after day cannot be limited in any particular direction, just as the action of a tonic cannot be limited merely to the head, or the arms, or the lower limbs, but affects the whole body.

Gradually but surely the public is awakening to the importance of the Dalcroze method of self-development. The first school, originally started at Hellerau, in Saxony, and moved to Geneva on the outbreak of war, is no longer the only headquarters of the system. The London School of Dalcroze Eurhythmics at 23, Store Street, W.C., founded in 1913 by Mr. P. B. Ingham at a time when advocates of the

system in England could be contained in a comparatively small room, has developed rapidly during the last five years; and though the number of the teaching staff has increased considerably, the number of pupils is increasing in even more rapid proportion. Teachers of the Dalcroze method are being constantly asked for, and the demand is in excess of the supply. What more heartening proof of the popularity of a system devised by himself could any inventor require?



"WHOLE-BODY" INSTEAD OF "FIVE-FINGER" EXERCISES: AN ATHLETIC METHOD OF STUDYING MUSIC—PUPILS OF THE SCHOOL OF DALCROZE EURHYTHMICS.—[Photograph by Fred Boissonnas.]

an instrument for the expression of art, or, as the experts might put it, the individual is then ready to express himself according to his personal rhythm. M. Dalcroze thinks that every man has in his heart a yearning for rhythmical expression; his aim is to give to each one of them an opportunity for self-expression—and this, he holds, can only be done when a human being has obtained complete self-control. The casual observer watching a class might be forgiven for feeling at first



# LEAPING TO HEALTH AND RHYTHM: THE BODY LEARNING MUSIC.

PHOTOGRAPHS BY FRED BOISSONNAS, GENEVA, SUPPLIED BY THE LONDON SCHOOL OF DALCROZE EURHYTHMICS, 23, STORE STREET, W.C. 1.



"TEACH HIM FIRST TO USE HIS WHOLE BODY RHYTHMICALLY": STUDENTS OF THE INSTITUT JAQUES DALCROZE AT WORK—ELEMENTARY AND ADVANCED EXERCISES.

The School of Eurhythmics founded by M. Jaques Dalcroze, of Geneva, has attained an immense vogue both in this country and abroad. The recent demonstration which he gave at Queen's Hall, with four of his Geneva pupils, including one English and two Swedish girls, attracted a large audience, and many people were unable to obtain admission. The principle of M. Dalcroze's system, which he regards as wholly educational and not spectacular, is to teach music through the whole body before proceeding to any

mechanical instrument. In the elementary stages, the physical movements express simple rhythms and intervals. The advanced exercises exhibit the results of mental training in the perception of melodies, chords, and combined rhythms. The pupils follow with their movements improvisations at the piano. Singing and gesture also form part of the training. One valuable effect of the method, in its later stages, is to create a faculty of mental concentration, necessary for adapting the action to the accompaniment.



# "THE HUMAN BODY IS THE MUSICAL INSTRUMENT *PAR*

PHOTOGRAPHS BY FRED BOISSONNAS, GENEVA, SUPPLIED BY THE LONDON

# EXCELLENCE": EXPRESSING RHYTHM IN PHYSICAL ACTION.

SCHOOL OF DALCROZE EURHYTHMICS, 23, STORE STREET, W.C.1.



## "FREE-LIMBED" AS ATALANTA IN THE GROVES OF ARCADY": PUPILS OF THE HEALTHIER THAN SCALES

M. Jaques Dalcroze, of Geneva, founder of the Dalcroze School of Eurhythmics, aims at revolutionising the teaching of music. "The human body," he says, "is the musical instrument *par excellence*. Would you instruct a child in music? Then don't stultify his instinct with toil at a music-making machine like the piano. Teach him first to use his own body musically—his voice in melody and sentiment, his limbs in rhythm. Then, when the child's instinct is cultivated, the mere learning of an instrument like the piano will come easily." Our photographs, which show exercises by pupils of the Institut Dalcroze at Geneva, indicate that the training is not confined to young children. To-day, it is stated, there are 2700

## DALCROZE SCHOOL OF EURHYTHMICS—A NEW SYSTEM OF MUSICAL TRAINING AND FIVE-FINGER EXERCISES.

Dalcroze pupils in Great Britain from 6 to 60 years of age (the sexagenarians are not represented here!) eagerly studying the new method. As mentioned on the previous page of illustrations, the recent demonstration at Queen's Hall, by four anonymous girl graduates of the Geneva School, evoked keen enthusiasm. One of their tasks—not an easy one—was to beat three times with one hand, and five with the other. An article explaining fully the principles of the system appears on another page in this number. At the London School of Dalcroze Eurhythmics (23, Store Street, Tottenham Court Road), classes are held and teachers trained. Other centres are being organised in London and the provinces.



# Nitrogen from the Air: Developing a Vital Home Product.

By **BERNARD F. DAVIS**, of *Nitrogen Fertilisers, Ltd.*

OF all the great industrial developments that have taken place during the last decade, perhaps none is so spectacular or appeals to the imagination more than that of the "Nitrogen from the Air" industry. Twenty years ago it was a scientific curiosity, looked upon as a problem for future scientists to endeavour to solve; ten years ago it was beginning to take shape in a practical form, and so rapid was its growth that, by the outbreak of the war, Germany was able to see herself independent of outside supplies of the combined nitrogen essential for the manufacture of munitions and of the chief fertilisers required to maintain her food supplies.

It is a curious fact that the element which is the chief constituent of the food required to maintain the life of both animals and plants is also the main constituent of the explosives that deal death and destruction. The element nitrogen, which we inhale with every breath we draw, is as vitally necessary in peace as it is in war. But it is also a curious fact that, although in the atmosphere surrounding the earth there are literally millions and millions of tons, in the gaseous state in which it there exists, it is of practically no use to man or beast, and it is not until it has been made to combine with other elements that it can be used either for food or for explosives. Little wonder, then, that so much interest has been shown in the voluminous Report that has just been issued as a Blue Book by the Ministry of Munitions on the processes for "fixing" or combining this atmospheric nitrogen either for explosives in time of war or for fertilisers for increasing food production in time of peace.

Hitherto this island country of ours has depended to a very great extent on sea-borne supplies of combined nitrogen in the form of Chili saltpetre or nitrate of soda, and it required the Great War to bring home to us the appalling dangers of this position. So we have bestirred ourselves to see how best we can put our house in order, and the Report of the Nitrogen Products Committee is the result. But the 350-odd pages of closely-printed technical matter and diagrams give no indication to the man in the street of the wonders that are involved or of the awe-inspiring grandeur of the scenes that are to be observed in the processes described. During a violent thunderstorm we may watch with awe the vivid flashes of lightning that illumine the sky; but imagine, not a streak of lightning, but a sheet of white-hot flame, blinding in its glare of light, scorching in its intensity of heat, passing from point to point day and night continuously, and you get an idea of what is coldly spoken of as the Arc process for the manufacture of nitric acid. This process, which is not worked to any considerable extent outside Norway on account of the necessity for very cheap electrical power on a large scale, is the most profligate

in the consumption of electric power, and the nitric acid which it produces, whilst being of fundamental importance in time of war, has only a limited application in time of peace. For use as a fertiliser in agriculture, it must be converted into a nitrate salt by neutralisation with lime or soda, when it forms a nitrogenous fertiliser very similar to Chili nitrate. As it stands at present, the Arc process is not suitable for this country owing to the much greater cost of electrical power here compared with the cheap hydro-electric power available in Norway.

The second process to be considered is known as the Cyanamide process, and this the Nitrogen Products Committee's Report recommends should be established in this country. The Cyanamide process has had an almost meteoric career. Starting in Italy, it was almost immediately taken up by a British company, which

with the raw materials, coal or coke and limestone. These inert substances are mixed and introduced into huge furnaces fitted with gigantic carbon electrodes weighing with their fittings about four tons. The electric current is switched on and the temperature of the furnaces rises to over 3000 deg. Centigrade, the heat being so terrific that the coke and lime fuse together, forming calcium carbide, the material used for acetylene lighting and welding. It is difficult to imagine a more awe-inspiring and impressive sight than the "tapping" of one of these carbide furnaces. As soon as the trap-door at the base of the furnace is opened, there belches forth a stream of vividly incandescent molten carbide with the heat of a veritable inferno and the glare of a thousand motor head-lights, such that on the mountain side three-quarters of a mile from the factory one can see to read a newspaper on the darkest night.

And then one can pass from this appalling heat to the other extreme, and witness the most intense cold—that of liquid air. Here one is in the presence of a temperature hundreds of degrees lower than that of the North Pole; a heavy hoar frost makes the air icy cold, for liquid nitrogen is such a cold creature that it actually boils at 196 deg. Centigrade. This nitrogen, freed from the oxygen and other gases with which it is mixed in the air, is then made to combine with calcium carbide in the electric furnace, giving Nitrolim, or Calcium Cyanamide. The adaptability of Nitrolim may be briefly summarised thus:—

Its chief value is that of a nitrogenous fertiliser for increasing crop production, and for this purpose it is produced in a granular form, known as Granular Nitrolim. In addition to this it serves as a valuable raw material for various products, being readily converted into ammonia, which, in its turn, can be oxidised to nitric acid. By combining nitric acid and ammonia, ammonium nitrate is obtained, and constitutes the main ingredient of

the modern high explosives. Nitrolim can also be converted into cyanides (for use in gold extraction), urea (used in the film industry and for aeroplane dopes), and into various products of use in the steel, dyeing, drugs, and explosives industries. Its value, therefore, in both peace and war, is very obvious.

Space does not permit of more than a brief mention of the third process dealt with in the Government Report. This is the Haber, or Synthetic, Ammonia Process, which was developed in Germany, with characteristic secrecy, before the war, and utilised on a large scale there for war purposes. Although possessing great possibilities, it has not yet been established outside Germany, though a large works was in course of erection in this country when the Armistice intervened and suspended further operations. It is a process depending more on coal than on electrical power, and doubtless more will be heard of it in the future.



THE STIMULATING EFFECT OF GRANULAR NITROLIM ON MANGOLD CROPS: (ON THE LEFT) MANGOLDS FERTILISED WITH 184 LB. OF THE SUBSTANCE PER ACRE; (ON THE RIGHT) MUCH POORER RESULTS WITH NO NITROLIM.

The mangold field here shown belongs to the Midland Agricultural and Dairy College at Kingston, Derby. It was found that 1½ cwt. of nitrolim containing 15 per cent. of nitrogen produced over four tons more per acre than 1 cwt. of sulphate of ammonia containing 20 per cent. of nitrogen. Besides nitrogen, nitrolim contains 40 per cent. of free slaked lime, which is of great value.—[Photograph supplied by Nitrogen Fertilisers, Ltd.]

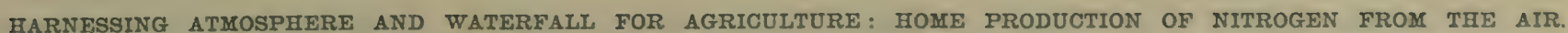
established works in Scandinavia on account of the cheap water-power available there, rapidly becoming the largest producers in the world. It was also established in France, Switzerland, Germany, Austria, the United States, and Japan. In 1913 the world's production of Cyanamide (or, as it is called in this country, Nitrolim) was slightly under 300,000 tons, but by 1917 it had increased to 1,000,000 tons per annum. The reason of this is not far to seek, for its remarkable adaptability to various ends gives it advantages possessed by no other established process. It is rather more involved than the Arc process, but at the same time requires much less electrical energy, and results in a product, Nitrolim, that can be used directly as a fertiliser in agriculture without having to be first converted into something else. Its manufacture includes some of the most wonderful and picturesque operations met with in industrial science. It starts



HARNESSING THE WATER OF THE SCOTTISH HILLS FOR ELECTRIC POWER, AS MIGHT BE DONE FOR THE PRODUCTION OF NITROGEN FROM THE AIR: THE BRITISH ALUMINIUM COMPANY'S WORKS AT KINLOCHLEVEN, SHOWING (ON THE LEFT) A SYSTEM OF UTILISING WATER-POWER.

The Ministry of Munitions' Nitrogen Products Committee's Report says: "The Kinlochleven scheme in Scotland cost about £31 per kw. (kilowatt) developed, and there are many places in the British Empire where water power can be developed for £10 to £15 per kilowatt." At Kinlochleven the water-power is used for making aluminium.—[Photograph supplied by the British Aluminium Company, Queen Victoria Street.]





crushed into powder and heated in pure nitrogen drawn from the atmosphere as follows : Ordinary air (which is composed of nitrogen and oxygen) is sucked in through pipes and converted into liquid air by pressure and cooling. The nitrogen is then tapped from the liquid, and fed into a furnace, where it permeates the powdered carbide. Electric current is switched on, and at a certain temperature the carbide combines with the nitrogen into a black, stone-like mass, which after cooling is crushed to a fine powder. It is this new substance, called Cyanamide, or Nitrolim, which is so valuable as a fertiliser. A fuller article on the subject appears opposite.—[Drawing Copyrighted in the United States and Canada.]



## BOOKS OF THE DAY

By E. B. OSBORN.

I HAVE been looking through the volumes of "Georgian poetry" edited by E.M. (Mr. Eddie Marsh, who wrote the Memoir of Rupert Brooke attached to the latter's Collected Poems) and published at the Poetry Bookshop. And I can think of no possible definition of the label "Georgian" which can excuse the omission of at least half-a-dozen poets and poetesses who express the spirit of the Georgian period, even if in technique they sometimes choose *stare super antiquas vias* (as, indeed, some of "E.M.'s" young men do, very properly so, when it suits their purpose). The making of an anthology is a final act of criticism

and other ancient master poets, is a poem of real architectural power, adding something of the black, malignant hopelessness of Thomson's "City of Dreadful Night" to its version of the Virgilian descent into the gloomy underworld—

Thence come we to the horror and the hell,  
The large great kingdoms, and the dreadful reign  
Of Pluto in his trone where he did dwell,  
The wide waste places, and the huge plain;  
The wailings, shrieks, and sundry sorts of pain,  
The sighs, the sobs, the deep and deadly groan,  
Earth, air and all resounding plaint and moan.

Lady Margaret Sackville, the latest singer to wear this historic name, also has a predilection for classical allusions and for themes suggested, if not inspired, by the legends of Greek mythology. And over all her poetry lies a mystical atmosphere of the setting sun of the Renaissance, the low light that makes the colour.

In one of the poems written in war-time, she sees the true meaning of the war as a release from a soul-corroding ease bought with the toil and moil of disregarded lives of men and women—

Ah! not from passion did we seek release,  
But from our comforts—satisfied desires,  
From that long masquerade which was not peace,  
From little triumphs, fatigue, and sleeping fires.

To those who deny the possibility of a permanent peace, a cessation of all warfare, she cries in scorn—

You gave monotonously to the flame  
All those (whom now you honour) when the new  
Truth stung their lips—for fear it might be true;  
Then reaped where they had sown and felt no shame.

*Credo quia incredibile* is her faith, as it should be with all young singers, and she is naturally and necessarily allied with those who believe that some means can be found forthwith to unbuild and rebuild the cosmos to the heart's desire. Later she will learn that it is only in the heart, never on this dark and cumbered earth, that the new, true city of Mansoul can be raised up. But to the end she will keep her faith in all that can never be; that is to say, in the beckoning Romance which calls out of the past or the future, never out of the present—

Come, come to me!  
I am the Moon, I am the Sea;  
I am every ship that sails  
Trackless waters, knowing not  
Where she steers.  
I am the light that never fails;  
I am a golden knot  
Binding together the loose years.  
I sparkle and run  
Like ice in the moonlight, like frost in the sun,  
And when you have found me, then life has begun.

Strange to say, it is in our politics rather than in our poetry that Romance calls and beckons us on and on. We of the Western world, I hope, shall always be spurred on by divine discontent to seek to realise the impossible ideal of a perfect form of governance for imperfect man. It was that wild hope which brought the ape-man down from his family-tree, caused him to walk upright in the broad sunlit places, and made of him *homo sapiens*. As long as the West seeks the impossible in politics, it will make progress onwards and upwards, achieving the improbable from time to time. But the moment we find and are content with a fixed system of governance, we shall become as unprogressive as the East is (or was?), meditating in silence under the Himalayas of final speculation white with the snows of eternal thought.

There is a passage in Mr. Wilfrid Blunt's Introduction (defaced by a very foolish assertion that "blank verse . . . is not really verse at all, even in master hands") in which he says that the poetess has written verse since she was six years old, and it has always been good verse. I had hoped to get the volume, announced as ready for publication some time ago, of Lady Diana Bridgeman's poems in time for this week's dissertation. She is only twelve years old, yet some of her pieces might have been the work of a mature poet who had grasped the difference between *simplesse* and *simplicité* once for all. The success of "The Young Visitors" is bringing about a boom in child-artists of all kinds. The Ablett method has given us many examples of very young children who draw quite charmingly, and the drawings of the thirteen-year-old Pamela Blanco (some of which have

been published in a book, with rhymes by Mr. Walter de la Mare) show us that the child-artist may attain the mastery of a beautiful line and an unerring sense of decoration. As for poetry, I have long been convinced that children, if encouraged, but never critically coerced, by their parents, often write delightful verse even before they can be trusted with an inkpot. My father, who won the Newdigate at Oxford, used to give me and my brothers small weekly prizes for little poems, and the size of each poet's prize (ranging from 2d. to a splendid shilling) was the only expression of critical opinion he ever indulged in—a wise forbearance! One brother, at the age of seven, produced this quatrain on disillusionment which sticks in my mind to this day, though all else is forgotten—

All things now appear so small  
That once appeared so big.  
The elephant of former days  
Has shrunk into a pig.

For this masterpiece he was rightly rewarded with a whole shilling. But, after all, you have only to read the Persse School play-books to know that quite small boys are capable of writing true lyrics. A little simple instruction in prosody—and the Persse children were ready to play the poetical game. Here is a twelve-year-old's picture of cloudland—

High up in cloudland  
Ever so high:  
You hear the birds whistle  
And the lark his cry.  
High up in cloudland  
Ever so high:  
You hear the wind howl  
And the old Moon sigh.

How and when did this small boy hear the sighing of



FRENCH FASHIONS OF OTHER DAYS: A LATE SEVENTEENTH-CENTURY MODEL IN THE EXHIBITION OF THE COSTUME SOCIETY OF PARIS.—[Photograph by Manuel.]

which settles the critic's business one way or the other; and in the light of the interesting, but inadequate, selections in question Mr. Marsh looks to me a very imperfect judge of modern verse, with, I suspect, a rather dangerous streak of misogyny. Else how could he have omitted examples of the dignified and distinguished poetry of Lady Margaret Sackville?

She may or may not hold extreme views on burning social controversies of the day, but her "SELECTED POEMS" (Constable; 6s. net) adhere, as Mr. Wilfrid Blunt points out in an unnecessary Preface, to "the classic tradition in form and dignity." It is possible, at any rate as a not unprofitable speculation, to regard her gift as a long-descended spiritual heirloom. The other day I noticed the poems, written in captivity, of a descendent of John Still, the sixteenth-century Bishop of Bath and Wells, who wrote the famous song in praise of the honest home-brewed ale, which, as Nyren said in a later, still lusty age, would put the souls of three butchers into one weaver—

Back and side go bare, go bare;  
Both foot and hand go cold;  
But, belly, God send thee good ale enough,  
Whether it be new or old.

And what joy it was to find that the latest Still's book of verse included a jocund stave in praise of rum, the comfortable creature which helped our fighting men to withstand the cold and wet of trench-warfare in the winter season! Sackville, like Still, is a name of honourable remembrance in the long annals of English poetry, for Thomas Sackville, Earl of Dorset (1536-1608) was both scholar and poet, and the Introduction of his "Mirror for Magistrates," despite its too abundant classical allusions and echoes of Virgil



FRENCH FASHIONS OF OTHER DAYS: A SIXTEENTH-CENTURY MODEL IN THE EXHIBITION OF THE COSTUME SOCIETY OF PARIS.—[Photograph by Manuel.]

Earth's satellite, grown old in slavery? And here is an impression of evening by a still younger child—

The sun's last ray has left the sky,  
The red has vanished fast,  
And now to rest the birds skim by—  
These are the very last.  
The wind moans through the trees all bare  
Playing a mournful tune,  
And now comes out with icy stare,  
Night's mistress, Lady Moon.

Quite tiny children are also apt to utter a poetic thought, a single-flash inspiration. As when my own three-year-old Sylvia said, admiring a kitten's dark-blue eyes: "I'll drink her eyes, pretty fing!"



# ANCIENT FASHIONS MADE TO LIVE: A COSTUME EXHIBITION IN PARIS.

PHOTOGRAPHS BY THE SOCIÉTÉ DE L'HISTOIRE DE COSTUME.



THE CRINOLINE IN THE DAYS OF LOUIS QUINZE: COSTUMES OF 1760, ON EXHIBITION IN PARIS.



PARISIAN SOCIETY A FEW YEARS BEFORE THE FRENCH REVOLUTION: COSTUMES OF 1780, IN THE TIME OF LOUIS XVI.



WHEN MASCULINE FASHIONS WERE ORNATE AND PICTURESQUE: FRENCH COSTUMES OF 1740, AS WORN IN THE REIGN OF LOUIS XV.



TWO YEARS AFTER THE EXECUTION OF LOUIS XVI.: DIRECTOIRE DRESS OF 1795, AT THE COSTUME EXHIBITION IN PARIS.

Paris has long been the Mecca of fashion, and great interest has consequently been aroused by the Exhibition recently opened, in the Rue Beaujon, by the Société de l'Histoire de Costume. There is a wonderful collection of historic garments, which it is hoped will eventually form a permanent museum. Some of the dresses exhibited have been preserved ever since the days of Henri III. (1551-1589) and Louis XIII. (1601-1643), and examples of peasant costume date back still earlier, to the thirteenth century. Among the finest

exhibits are dresses which formerly belonged to the De Sèze family. The Exhibition also contains specimens of Spanish costume, as well as modern garments, which the Society collects every year from the chief *couturiers* of Paris as a sartorial record of the present age. The models shown above illustrate French costume in four epochs of the eighteenth century. The Society, we may add, was founded in 1907 by M. Maurice Leloir, and held its first exhibition two years later at the Musée des Arts.



## PETROL'S PART IN THE PURSUIT OF REYNARD THE FOX: HOUNDS BROUGHT TO THE MEET BY MOTOR-LORRY.

DRAWN BY G. D. ARMOUR.



A NEW PHASE IN FOX-HUNTING: HOUNDS BEING "UNSHIPPED" FROM THE MOTOR-LORRY IN WHICH THEY HAVE BEEN CONVEYED TO THE MEET.

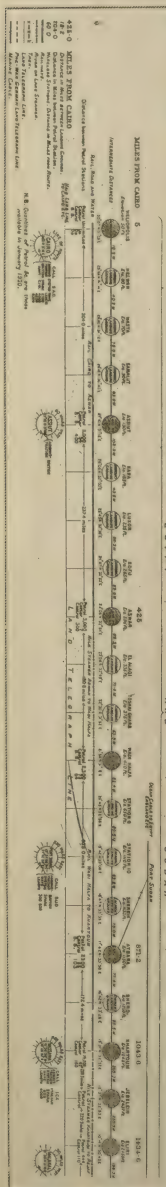
A new feature in the hunting world is the practice of bringing hounds to the meet by motor-lorry. A recent instance took place at a meet of the Duke of Beaufort's at East Tytherton Common, Wiltshire, and a photograph of the hounds being "unshipped" from their conveyance, in the same manner as shown in our artist's drawing above, appeared in the "Sketch" of January 28. The experiment is of interest as providing one more example of the general spread of the use of motor-power for all kinds of

purposes. The actual hunting-field can hardly be invaded by motor-vehicles, and must remain a stronghold of the horse, but the sight of hounds tumbling out of a motor-lorry, like soldiers arriving on a battlefield, gives a curious touch of modernity to a scene which, in other respects, recalls the old-world traditions of the countryside, and has changed but little in the course of years.—(Drawing Copyrighted in the United States and Canada.)



## BLAZING THE AIR TRAIL ACROSS AFRICA: THE R.A.F.

R.A.F. OFFICIAL PHOTOGRAPHS.



WHERE 25,000 TONS OF ANT-HILLS (OFTEN 25 FT. HIGH AND 45 FT. IN DIAMETER) HAD TO BE REMOVED—A TASK THAT A MEDICAL HUT AND ONE OF THE WHITE-WASHED BOUNDARY



CHEAP HOUSE-BUILDING! HUTS THAT COST IN WAGES ABOUT 30s. EACH, AT THE R.A.F. CAMP, BROKEN HILL.



WHERE A LEOPARD WOKE AN OFFICER ONE NIGHT: A FIRE AT AN AERODROME TO SCARE LIONS AND OTHER ANIMALS.



WHERE 90,000 TREES WERE CUT DOWN TO CLEAR AN AERODROME: PART OF THE LOPPED BELT AT THE EDGE OF THE ORIGINAL FOREST.



REMOVING SMALL BUSHES THAT GREW IN BRITISH COMMAND, CLEARING THE

## SURVEY—CLEARING AERODROMES IN THE TROPICAL JUNGLE.

CROWN COPYRIGHT RESERVED.



OCCUPIED 700 NATIVES FOR 5 MONTHS: THE AERODROME AT N'DOLA, NORTHERN RHODESIA—SHOWING (ON THE RIGHT) PYLONS; (ON THE LEFT) ANT-HILLS WHICH HAVE BEEN TOPPED.



HOW R.A.F. OFFICERS LIVE IN TROPICAL AFRICA: QUARTERS (CENTRE) AND OFFICE (LEFT) AT AN AERODROME.



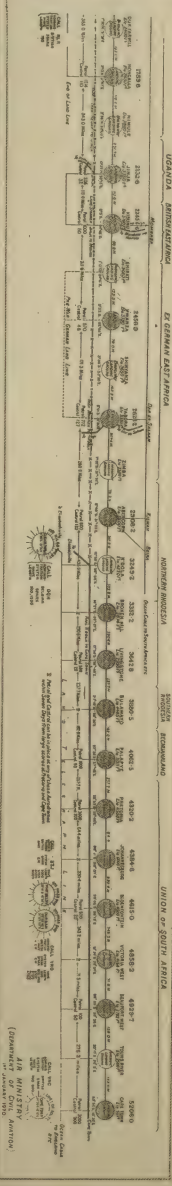
USED TO KEEP THE LANDING-GROUNDS SMOOTH: HOME-MADE WOODEN ROLLERS, AT AN AFRICAN AERODROME.



ONE NIGHT: NATIVE LABOURERS, UNDER SURFACE OF AN AERODROME.



BEFORE REMOVING ANT-HILLS WHICH WEIGHED 2670 LB. PER CUBIC YARD: NATIVES CLEARING TIMBER FOR THE CONSTRUCTION OF N'DOLA AERODROME.



The arduous pioneer work of "blazing the air trail" across Africa from Cairo to the Cape, by constructing aerodromes and landing-grounds, which are being used by the "Times" expedition and others now on the way, was carried out last year by men of the Royal Air Force. They worked in three sections—north, central, and south. The first (from Cairo to Nimule, 1500 miles) was under Major Long; the second (Nimule to Abercorn, N. Rhodesia, over 900 miles), under Major Emmett; and the third (Abercorn to Cape Town, 2000 miles), under Major Court-Treast, assisted by Capt. Shortridge, who was responsible for the section from Abercorn to Bulawayo. "In places," says the official account, "it has been necessary to cut aerodromes out of dense jungle, to fell thousands of trees and dig up their roots, while the soil of innumerable ant-hills has had to be removed. . . . Ant-hills are often 25 ft. in height and between 35 ft. and 45 ft. in diameter. As one cubic yard of ant-hill weighs about 2670 lb., some idea may be gathered of the labour necessary to clear the ground at such a place as, for instance, that at N'dola, in

Northern Rhodesia, where 700 natives were working from April to August, and, roughly, 25,000 tons were removed from the ground cleared. Blasting was tried, but was found to be unsuitable. However, now that the initial work of clearing has been completed, it is not anticipated that the cost of maintenance will be heavy. Native labour is abundant and cheap, and it is estimated locally that even in the worst cases—i.e., those of landing-grounds in the fast-growing bush and forest country, only small annual charges (for maintenance) will be incurred. . . . In the central zone, covered with dense bush and tropical forest, landings at other than the prepared grounds will be exceedingly dangerous. . . . There are wireless stations at various points. . . . Cable and land-line communications are good, except those across certain sections, such as that between Abercorn and N'dola." The two charts above (taken together) show the position of aerodromes on the whole route, the left-hand one giving the northern part, from Cairo to Eliri, and the right-hand one the remainder, from Duk Farwell to Cape Town.



# THE WORLD OF FLIGHT

## THE RE-FORMATION OF THE ROYAL AIR FORCE.

By C. G. GREY,

Editor of "The Aeroplane."

IMPRIMIS, one desires to draw attention to the fact that this article has not to do with the reformation of the R.A.F., but with its re-formation, which is quite another matter. There is a subtle difference between the two which is worthy of consideration. A reform is, as a rule, at best a botched job, but when a thing is re-formed, one starts at the beginning again. The difference is in essence, the difference between cutting down and building up. To-day the Royal Air Force is in process of rebuilding. Last year it was being cut down. The subject is one which must be of very great interest to all intelligent people who realise that the future safety of the British Empire will depend on its Air Force, just as in the past it depended on its Navy. For this reason the thousands of readers of this paper in the British Dominions Overseas are, if anything, more immediately concerned with the future welfare of the R.A.F. than are those of us who dwell in comparative peace at home, for on our fellow-subjects overseas would fall first of all any great attack on the Empire. For example, one hears discussed already the possibilities of attacks on India, Mesopotamia, and Egypt by fanatical hordes armed and organised by the new despotic rulers of Russia. In the event of such attacks, the Air Force would play a greater part in proportion to the whole war than it played in the European War recently brought to a close. Therefore one feels that a few facts concerning the present position will be appreciated.

As one has said already, last year was spent in cutting down the R.A.F. to an irriducible minimum. Naturally, the cutting-down process caused serious discontent in some quarters, especially among officers of the non-flying kind, who had become accustomed to drawing good pay for very little work. Also it was hard on many young aviators who had come straight from school to the Flying Services, and had no profession or trade at which to earn a living. But it had the compensating advantage that those who were thus rapidly demobilised had a sporting chance of finding work before the employment market was completely swamped with demobilised sailors and soldiers. So far as the rank and file of the R.A.F. were concerned, many, or perhaps most of them, were skilled tradesmen who found work at once. Consequently, by the end of 1919 practically everybody demobilisable had left the Air Force, and it has now become possible to start again from the beginning to build a new force. Some idea of the completeness of the clearance among the men may be gathered from the fact that there is now a recruiting campaign in full swing. Fully-trained tradesmen in certain businesses are being engaged as fast as they can be found, for they are needed both to tend aeroplanes, engines, and instruments at the aerodromes, and to act as instructors for the thousands of youths now in training at Halton Camp, the big R.A.F. training centre. All these men, besides being first-class workmen, have to be physically fit for the hardest foreign service. Thus the rank and file of the R.A.F. will consist entirely of picked men.

Among the officers, a somewhat similar state of affairs has come to pass. Many first-class pilots and administrative officers were demobilised, as well as all those who were merely fair to moderate. A mere nucleus of carefully selected officers was retained at the end of last year. One does not pretend that no

mistakes were made in the selection. To err is human, and perhaps some people were given permanent commissions who did not deserve them. But if one takes the list of holders of permanent and short service commissions and looks into the service records of those thus favoured, one finds that the great majority of them thoroughly deserve their positions. The result is that the permanent basis on which the R.A.F. is being rebuilt consists of a body of picked officers chosen for their all-round qualities. A man may be an excellent fighting pilot and a wonderful patrol leader in time of war, but quite useless in command of

thus left the R.A.F. have been brought back again. Some of them have left really good civil employment to return to the Air Force, moved to do so by loyalty to their former chiefs and by the belief that the R.A.F. will be a Service of which they can be proud, now that the weeding-out process is complete. Thus one finds a spirit of enthusiasm growing in the whole force such as one found during the war only in certain famous squadrons. Perhaps one of the strangest, and at the same time the healthiest, signs of this new *esprit de corps* is the change of front of some of the officers of the senior Services who joined the Flying Services before or early in the war. Time was when almost every R.N. officer in the R.A.F. wanted the Naval side to go back to the Navy, and when every soldier in the R.A.F. hoped to see the Army side go back to the Army. Now one finds most of these former "separatists" growing into firm believers in the Royal Air Force one and indivisible. Some of them still hold that it might have been better if the two sides had never been combined, but they have now come to the conclusion that the task before the R.A.F. in the future is so immense that all the air work of the Empire must be co-ordinated and must be organised into one homogeneous Force. There is none so fanatical as the convert, and their new-born enthusiasm must make for a finer Service spirit in the R.A.F.

In material matters, too, one finds the same satisfactory state of re-formation in progress. The vast majority of the hastily-constructed, ill-arranged aerodromes all over the country are being abandoned, and new permanent stations are being built at a few of the best aerodromes. At the old aerodromes the machines were housed in permanent steel and concrete sheds, while the officers and men lived in wooden huts. At the new permanent stations the existing aeroplane-sheds will be improved as regards their equipment, and new barracks and quarters will be built for the personnel. The R.A.F. starts here with the advantage of knowing exactly what the men need under modern sociological conditions, and being able to provide accordingly. The

first of the new building operations to be completed will probably be—very fittingly—the new R.A.F. Cadet College at Cranwell, in Lincolnshire. This will be to the R.A.F. what Sandhurst and Woolwich are to the Army and what Osborne and Dartmouth are to the Navy. The first term begins this month, and, for the time being, cadets and staff alike are being housed in the old R.N.A.S. buildings; but the new buildings should be ready before long. Cranwell is, in a way, symbolical of the new R.A.F. It is an old

R.N.A.S. training establishment; it is commanded by an Army officer of the best "old Army" type, who is a brilliant pilot, and who did most distinguished service during the war as a war flier, as a commander of training establishments at home, and as a brigade commander in the field; and it has an instructional staff who have had eminent academic careers. The youngsters brought up under such conditions will naturally absorb the old tradition of the R.N.A.S. and R.F.C., together with the most modern educational ideas. Thus they will, in their turn, carry further the good work begun in this year of grace 1920, in rebuilding the aerial defences of the Empire.



THE GREAT TRANS-AFRICAN FLIGHT: THE CREW, AND OTHERS CONCERNED.

From left to right, the figures are: Mr. Corbett (of the "Times"), Mr. C. Corby (Rigger), Sergt.-Major J. Wyatt (Mechanic), Mr. A. Knight (Works Manager, Messrs. Vickers), Capt. F. C. Broome, D.F.C. (Navigator and second Pilot), Mr. R. K. Dowson (of Messrs. Vickers, S. Africa), Capt. S. Cockerell (Pilot), Mr. R. K. Pierson (designer of the "Vimy"), and Mr. P. Muller (Works Superintendent).

a station, or even of a single flight in a squadron, in time of peace. Or he may be a good man at paper-work, but incapable of handling men. When one comes to study the list of permanent people now in the R.A.F., one is struck by the number of men who, to one's own knowledge, combine all the qualities desirable in a commanding officer. Thus one is given confidence in the future of the Force, for one feels that



THE "TIMES" CAIRO-TO-THE-CAPE FLIGHT: THE MACHINE—A VICKERS-VIMY-ROLLS COMMERCIAL BIPLANE.

when the time comes to expand, either in case of a sudden outbreak of war in the near future, or some years hence when the British people awake to the need of a big Air Force, all these young men who have been given permanent commissions will be able to take command of the new units and will instil into them the tradition of the Service, just as, during the war, the officers of the old Regular Army brought up the Kitchener's battalions in the tradition of the regiments whose names they bore.

In the cutting-down process a certain number of excellent officers were allowed to return, at their own requests, to civilian life. To-day, in the rebuilding process, one finds from time to time that officers who



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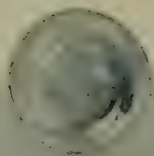
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## SCIENCE JOTTINGS.

CONCERNING PEARLS.

THE love of the marvellous will always secure a hearing, even for the most improbable story. An instance of this has just been furnished by one of the daily papers, which has regaled its readers with an account of a wonderful bag of pearls, which, like the widow's cruse of oil, seems to be inexhaustible. Years ago, we are told, a little bag of pearls no bigger than pins' heads was purchased in Borneo, and on account of their insignificance was apparently forthwith put aside and forgotten. Five years later, when these pearls were again examined, the surprising discovery was made that they had grown considerably larger. But when next that bag was opened, a tremendous change was found to have taken place. Not only were there more pearls, but they had become so large that 250 were taken out wherewith to make a necklace. There was then left in the bag nothing more than a little dust. In due course this dust gave rise to 32 really good-sized pearls. But the end is not yet. The remnant of that prolific dust is still growing pearls!

This miraculous increase is traced to rice powder in which the pearls were kept, and on which they are supposed have fed. After reading this amazing story one rubs one's eyes, and scans it again. It is so circumstantial, and told in such good faith, that it cannot be without some foundation. But what is that foundation? All that we know of the origin of pearls makes this story not merely highly improbable, but impossible.

The finest pearls are found in the "pearl-oyster" (*Margaritifera maxima*), but they are also commonly taken from a considerable number of "shell-fish" or mollusca, both marine and fresh-water. Our British fresh-water mussels have, from early times, been famous for their pearls; and at one time they furnished a lucrative "fishery" both in Scotland and Ireland. The Romans held them in high esteem, and, indeed, they provided a valuable industry until, from over-fishing, the supply failed. The edible mussel, so abundant round our shores, commonly yields pearls;

and they are found, too, in the oyster. But these rarely attain to the size or the lustre of the pearl-oyster of Ceylon and the East—which, by the way, is really a mussel and not an oyster.

True pearls—as distinguished from pearly growths attached to the inner surface of the shell—are of two kinds, known as "cyst" pearls and "muscle" pearls. The

former are by far the most important, and they have a very remarkable history. Let us take the cyst-pearls found in our edible mussel as a case in point. These are formed by the edge of the "mantle" or fleshy membrane which builds up the shell of the animal. Generally, at any rate, they have their origin in the irritation set up by the invasion of the minute larva of a parasitic worm, which ensconces itself in the free edge of the mantle. To allay this irritation the mantle exudes around its unwelcome guest layer upon layer of the pearly substance with which the inside of the shell is faced, so that the resultant pearl is really an unusually gorgeous sarcophagus. But should the mussel be eaten by one of our common diving-ducks, known as the "Scoter," before it has had time to enclose the invader, it proceeds to complete its life-cycle by developing, within the intestines of the duck, into a "tape-worm," which, in due time, will release more larvæ to set up the formation of more pearls. Of course, once the larva is completely enclosed its career is over.

The pearls of the pearl-oyster have, generally, a similar origin. In this case, however, the adult worm is that of a fish, commonly one of the giant rays of tropical seas. Very rarely, it would seem, the formation of a pearl is set up by the entrance of a grain of sand within the valves of the mussel; and sometimes the nucleus of the pearl proves to have been furnished by a yellow-brown substance formed within the body itself.

But whatever the cause which starts the formation of the pearl, its growth goes on so long as the animal lives. After that it can no more grow than the shell which, in like manner, was formed by this magic mantle. Such being the facts, and they are indisputable, we cannot seriously speak of pearls "feeding," growing and multiplying on a diet of ground rice!

The Japanese make "culture pearls" by inserting, within the edge of the mantle, a bead of mother-of-pearl, to become encrusted in due time with nacre, and thus converted into a pearl. It has been suggested that by a modification of this method real pearls could be produced, and on a scale that would be commercially profitable.

W. P. PYCRAFT.



IN THEIR NATIONAL COSTUME: THE UKRAINIAN CHOIR.



AS THEY APPEARED IN LONDON: THE UKRAINIAN CHOIR; WITH THEIR CONDUCTOR, M. ALEXANDRE KOCHITZ.

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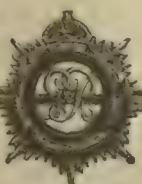
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## LADIES' NEWS.

EVERYTHING is early this year. The buds are a month ahead of their usual performance, the birds are building, and the squirrels are scampering about, and apparently Spring is here. Are Spring clothes also here?



A CHARMING FROCK FOR THE "JEUNE FILLE."

The House of Liberty has been known for long for its artistic designs, which are always harmonious and graceful. The frock depicted above is of Yoru crêpe, and its price is most moderate.

Only in a limited amount and chiefly fabrics which are most encouraging from an appearance point of view. As to cost, we are being educated to forget there ever was cheapness, and our final touches must be almost complete. Dress designers (and the most successful are men) use their earlier efforts for the benefit of American buyers, who are first in the Parisian market, and who take their wares to big American cities and like to have them starting. Things that British women and the best Americans would not take a second look at, go to the big cities of North and South America and sell like "hot cakes"! Many of these models are, my friends in Paris write me, extreme in colour and Eastern in design, and are practically no indication of the dainty and ethereal picture frocks intended for here and for New York. Some designers, most of them of our own sex, have fallen into a groove and find their inspiration only in the East, whereas there is now, after a long spell of Eastern influence on our dress, a craving for Occidental styles and for Occidental figures.

There is a feeling for veiling in dress so strong that it is sure to make a

feature of coming fashions. You have a fairly straight up and down under-dress, with the waist well indicated, and in the place that nature puts it; over this is a floating dress of georgette. There is the effect of fullness complete without the often resulting clumsiness. Rosettes and ribbons are very freely used as trimmings. About sleeves, so far as my friends can see, you may go as you please—wear them to the wrist or not at all. No half measures like elbow sleeves are encouraged. British women will, I take it, wear them to the wrists. I cannot see my countrywomen in the Park, or Bond Street, or in church, sleeveless in the broad daylight. There is the device of veiling to resort to, and the possessors of beautifully-modelled arms will doubtless use it at such times as Ascot when the height of the Season come round.

Some of our great houses have Spring models ready now. Liberty's, Regent Street, always in the van of the artistic dress movement, is showing ready-to-wear frocks in their well-known Yoru crêpes. For the greater convenience of their enormous clientèle they make them up in three sizes and three designs. That which is illustrated on this page is known as Model 36. The uniform price of these pretty frocks is 42s., which is most reasonable. The material is as fascinating as the colours are various and charming. There is a pale blue shot with silvery white, a lovely purple, a soft jade-green, an ash-grey, a navy blue, a couple of lovely shades of sapphire blue, a pepper-and-salt, and several other shades and combinations which are distinctly pleasing. For young girls, no frocks can be nicer than these, while no others are such excellent value.

Dogs are glad to be free of their muzzles, no doubt, but they showed themselves conscientious, for lots of them, including our own, came to have "bonnets on" at that familiar call, and their faces were canine notes of interrogation when they found they were to go straight out without the accustomed ceremony. Once out they frolicked and barked and said "How nice" as plainly as dogs may. They made no use of their freedom to fight or bite or do any of those things which they were muzzled to prevent; what they did use it for was to pick up bits, a habit that makes some of their owners regret their muzzles!

The Hon. Mary Cadogan has chosen a charming following for her Shrove Tuesday wedding. St. Margaret's, Westminster, is a church which lends itself well to a long



AN AFTERNOON FROCK.

Midnight blue is the colour of the charmeuse used for this dress. The lace flounces at the side are in black Chantilly. The hat carries out the colour-scheme, having a blue-and-black brim and an all-black crown.

bridal procession, and the colour chosen by Miss Mary Cadogan is yellow, which looks best of all in that old grey building, with its mellow lights and beautiful chancel, lit by one of the loveliest stained-glass windows in England. The Hon. Lois Sturt, sister of young Lord Alington; the Hon. Victoria Cadogan, youngest and thenceforward only unmarried daughter of the Hon. Lady Meux; the Hon. Diamond Hardinge, only daughter of Lord Hardinge of

[Continued overleaf.]

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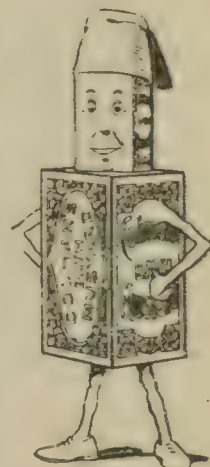




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HAVE you experienced that "flat" feeling next morning when you have just "tumbled into bed" after a dance? Avoid it by taking a mustard bath before you turn in.

It will supple your limbs after the exercise. It will steady your nervous system after the excitement, and by its soothing refreshment it will enable you to get the most recuperative repose from your night's sleep. You will appreciate the difference next morning.



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A couple of tablespoonfuls of table mustard or one of the handy cartons of bath mustard stirred into the bath is all that is required.

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*An interesting booklet by Raymond Blathwayt will be sent free of charge on application to J. & J. Colman, Ltd., Norwich.*





Continued.]

Penshurst, and cousin of the bride; the Hon. Marion Glyn, elder daughter of Lord and Lady Wolverton; the Hon. Doris Harcourt, eldest daughter of Viscount and Viscountess Harcourt; the Hon. Ivy Spencer, elder daughter of Viscount and Viscountess Churchill; Miss Iris Grenfell, daughter of Mr. Cecil and Lady Lilian Grenfell; and Miss June Chaplin, are the eight girls, all practically the same age as the bride, who are to be in her attendant train arranged as I write. Some lovely little girls are also to be included: one of Mr. Winston Churchill's children, the elder of Lady Hillingdon's two small daughters, and the elder of the Hon. Alexander and Lady Theo Cadogan's two little girls. Colds may interfere, but those are the present arrangements.

The christening of the infant son of Commander the Hon. Alexander and Lady Patricia Ramsay will be something of a function. It is to take place in the Chapel Royal, St. James's, by the King's permission, on Monday, the 23rd instant. The Rev. Canon Edgar Sheppard will officiate. He has received more "early Christians" of high earthly lineage into the Church than any man living, and no man living could treat his frail little recruits more tenderly and delightfully. The King and Queen are likely to be present, also Queen Alexandra, if in town. I hear the baby is a very fine one, and that Lady Patricia is very proud of him and very happy in possessing him.

The wedding of Mrs. Leeds to Prince Christopher of Greece, uncle of the present King Alexander, was by no means unexpected. It would have taken place some two years ago, but for European complications. The Prince is a capable and clever man, has no frills or exalted ideas about his position, and is a favourite with those who know him. He is the youngest member of a large family and was connected with several Imperial and Royal houses, some of which have fallen from their high estate. Prince Christopher has always liked England and America. His mother, who was a Russian Grand Duchess, was present at the wedding. Ken Wood was only rented by Mrs. Leeds

from the Grand Duke Michael, who had it on lease from the Earl of Mansfield. It is now said to be in the market. Mrs. Leeds has Spencer House, St. James's, as her town house, and it will be used by Prince and Princess Christopher of Greece when in London. The newly-made Princess is a lover of yachting and of travel, and may not spend a great deal of time in this country.



PERIOD FURNITURE AT HARRODS: A QUEEN ANNE DRAWING-ROOM.

The furniture, designed and made by Messrs. Harrods, is of English walnut, and reproduces the style of the transition period between William and Mary and the time of Chippendale. The Dutch influence, though modified, is noticeable. The gold decoration, shell ornaments, flowing lines, cabriole legs, and claw and ball feet, are "Queen Anne" characteristics. The decorations are in the Colonial Adam style.

The State opening of Parliament occasioned some stir, as it was the first such function, in full dress, since the war. It was for our sex not what was formerly known as full dress, for there were no plumes or veils. Doubtless this detracted somewhat from the stateliness of the occasion, but to many individuals it was something of a relief. Plumes and veils are not easily kept in place, especially when quarters are so close as they are on such occasions. Their rakishness if a little off the straight is not conducive to dignity. Many ladies were a prey to apprehension on this score throughout the short but impressive ceremonies of the past. Not many new and beautiful gowns were worn. It is not a good occasion for display, and Fashion's plans are not sufficiently unfolded to make it wise to embark on expensive evening frocks just yet. The Prince of Wales was there, and, wearing his robe of State, looked indeed a Prince, as he is also a Prince of good fellows. Lord Kilmorey's wedding to Lady Norah Hastings, with the subsequent reception at Wimborne House, gave Society an afternoon's interest and a reunion to discuss the incidents of the morning. Some ladies had very little time to change into day dress.

Hunting a luncheon in London just now is an exciting and difficult matter for the woman who limits herself to 3s. for that mid-day meal, and is pleased if she can get it for 2s. I have waited half an hour by the clock for some beef and potatoes and had to leave before I got it, because my next appointment was at hand. For twenty minutes I have anxiously looked for sandwiches and coffee asked for "as quickly as possible." Now, if nowhere near a club or a hospitable friend's house at luncheon hour, I have a cup of "Oxo" and some biscuits. My plan of campaign is to capture a waitress, show her a coin of the realm, tell her I'm in a hurry, and ask for "Oxo" and biscuits. As a rule she will bring it at once, as the preparation is so simple. It is stimulating, comforting, invigorating, refreshing, and sends me on my way rejoicing.

A. E. L.

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Dr. BELLON, Medical Faculty of Montpellier.

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Dr. PAUL SUARD, late Professor of the French Naval Medical College.

After taking Urodonal.

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diluted with wine, cider, whiskey, etc. This retards the recurrence of uric acid troubles, and is beneficial to general health. TRY IT!

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## THE PLAYHOUSES.

## "TEA FOR THREE." AT THE HAYMARKET.

PLAYWRIGHTS nowadays seem to find it difficult to write a comedy which is not full of artificiality; but their audiences are tolerant—tolerant enough, as the reception of "Tea for Three" proves, to overlook improbabilities in return for amusing situations and bright dialogue. Mr. Megrue, however, deserves some indulgence, if only because of the air of vivacity with which he carries off his demands on his public's credulity. At any rate, he has contrived out of the old hackneyed trio of husband, wife, and lover to build up a distinctly agreeable entertainment; and though his characters talk of nothing but love all through his play, their speeches contain quite a fair percentage of wit and even wisdom. The hypercritical, of course, could easily pick holes in the author's scheme. What lover, they might ask, who is so garrulous as Mr. Megrue's, would ever be endured in real life by a woman of spirit? What young wife would needlessly lie to her husband about an innocent meeting with an old friend? And what business man, however jealous, would propose to his rival, as does the husband of the story, that they should draw lots as to which of the two should kill himself within twenty-four hours? But then, if it comes to criticism, what newspaper the world over would agree to print a single copy of its issue containing a false report of a man's death?—and what sham suicide would ever suppose that, arriving in the midst of the shock caused by the news of his supposed fate, he would melt instead of hardening the heart of the married woman he has so long wooed? All these strictures and others might be urged against Mr. Megrue's comedy, but the flaws

against which they are directed do not prevail, in the mind of the complacent playgoer of to-day, against the liveliness of the author's treatment, the drollery of not a little of his talk, and the comic ingenuity with which he keeps his action moving. It is enough that here is a sprightly tale of love—love à la mode—which permits Mr. A. E. Matthews to show us quaintly a stolid man's jealousy, gives Miss Fay Compton scope for displays of humour

as are the stand-by of revue (the pieces burlesqued very amusingly are "The Bird of Paradise" and "Chu Chin Chow"), and between whiles a recruit from the Variety stage, Mr. Charles Austin, who has already made the adventures of a certain P.C. Parker familiar and popular, keeps his audience in roars of laughter and very nearly justifies the belief that he could do so unaided during the whole length of an evening. Such heroism, however, is not demanded of him, for in the cast also are the mercurial and resourceful Misses Lorna and Toots Pounds, who are born mimics and, what is not always the same thing, born humourists.

## "CARNIVAL." AT THE NEW.

The play from the Italian adapted by Mr. Matheson Lang and H. C. M. Hardinge, and entitled "Carnival," owes everything to "Othello," if one excepts a hint or two taken from "Pagliacci," the Prologue of which was sung before the curtain rose on the first performance. The key situation of the piece shows us Italian players giving a rendering of "Othello," and the Moor of the production setting to work in grim earnest to strangle the

Desdemona. The actor is one Silvio, whose wife by her heartless frivolity has given him cause for jealousy; and since they are playing on the stage scenes corresponding to their actual relations, he is made to wreak his revenge amid the atmosphere of grease-paint and make-believe. Is it likely in the case of a man of hot Latin blood? But even this scene is a sham, for "Carnival" is a "romantic" play, and therefore there must be recovery of the wife and a happy ending in a gondola. But this compromise with reality is but of a piece with the rest of the story, which is all fustian and buckram, picturesque in its trappings, but cheap and insincere in its drama.



LANDING ON THE ICE ON THE LAKE AT ST. MORITZ: A SWISS AEROPLANE'S FEAT.—[Photograph by C.N.]

and emotion, and reveals in Mr. Stanley Logan an unsuspected talent for loquacity.

## "PRETTY PEGGY." AT THE PRINCE'S.

"Pretty Peggy," which is going to fill the Prince's Theatre for many nights to come, offers us something that might almost be called new in the way of a musical play. It starts with all the apparatus of a spectacular melodrama, relying as it does on two strands of plot, in which we are shown on the one hand a young millionaire exchanging places with a newsboy, and on the other hand a set of rogues planning mischief against a race-horse. Then it plunges breakneck into travesties of current plays such

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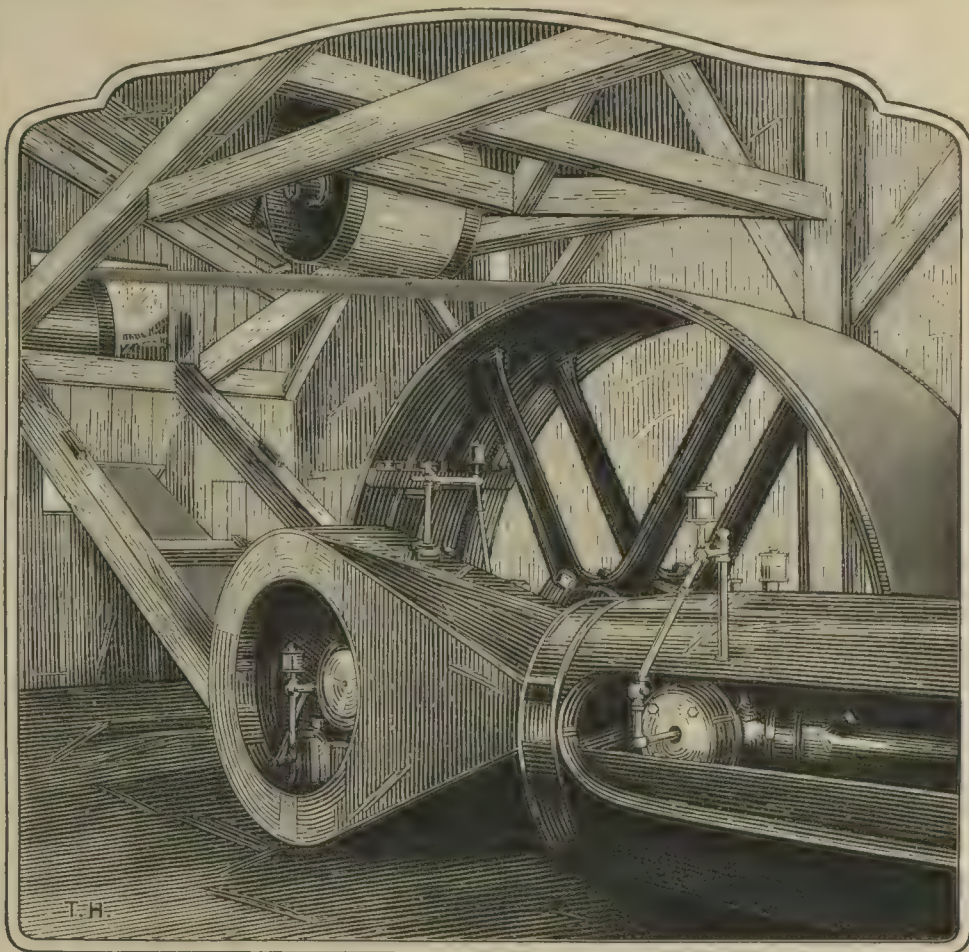
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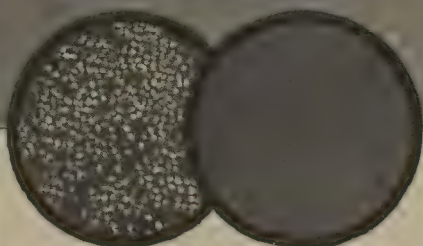
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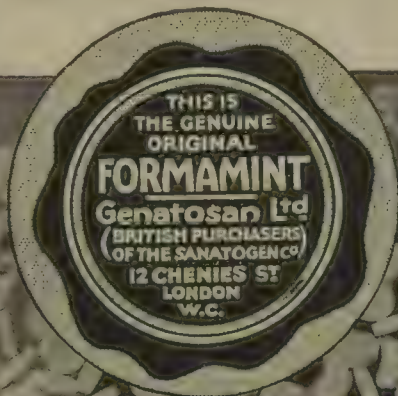
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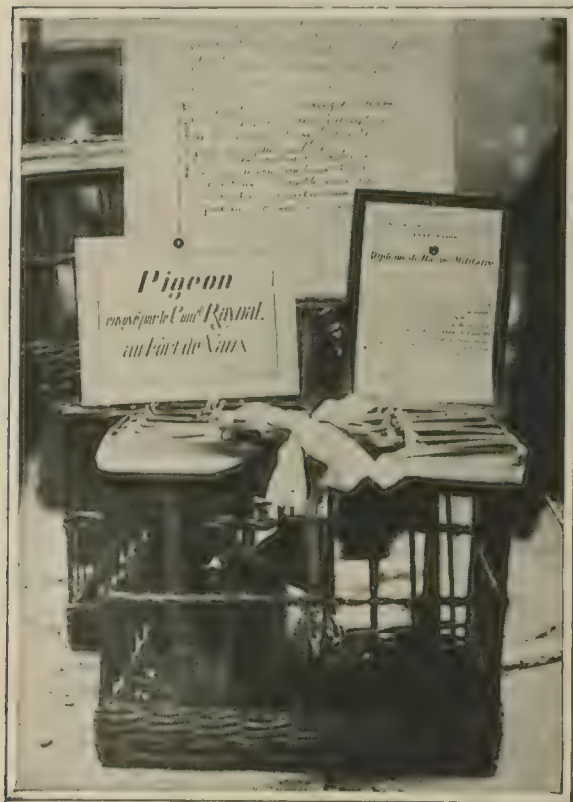
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"The World of Sound."—Continued from Page 249.]

When we take a tube fifteen feet long and a very large gas burner with a plentiful supply of gas, the bangs and thunderings are terrific (Fig. 12.) A second large tube contains a piece of iron gauze stretched across it about eighteen inches from the bottom (Fig. 13). The gauze is



"DECORATED" FOR GALLANTRY: THE VERDUN PIGEONS AT THE GRAND PALAIS EXHIBITION.

Considerable interest has been aroused by the Decorated War Pigeons which have been on view at the Grand Palais Exhibition. Our photograph shows Commandant Raynal's last pigeon despatched on June 4, 1916, from the Fort of Vaux with an important message, which was delivered in spite of the belts of gas and hail of bullets through which the winged messenger had to fly.—[Photograph by Excelsior.]

heated red-hot by a flame which is then withdrawn, and in a moment the tube breaks out into a loud, clear, steady note which continues for some time. In all these cases the interest lies in trying to find out how the heat acts so as to keep the vibration going. It turns out that

the supply of heat is specially drawn upon every time the air in the tube is pulsing from both ends towards the centre and making a condensation there. The heat then tends to make the air expand, and is applied at the right time, pushing it outwards from the centre just when it ought to be doing so in the course of its movement. For example, in the case of singing flames, large and small, every rush of air to the centre draws with it an extra supply of gas from the tube and a bigger flame. A slow-acting model may serve to make this clearer. The mercury in the U-shaped tube (Fig. 14) oscillates to and fro; every time it swings up on the right it compresses the gas in the bulb, and at the same time makes contact with the wire by which the platinum spiral in the bulb is, in a short time, raised to incandescence. So the heat is applied at the right time to make the air expand and drive the mercury down again.

NOTE. Professor Bragg has here condensed his third lecture on Sound at the Royal Institution. Abridgments of the first two appeared in our issues of Jan. 31 and Feb. 7 respectively. The rest will follow in future numbers. Messrs. George Bell and Sons will shortly publish the full set of lectures in book form.

"Kelly's Handbook to the Titled, Landed, and Official Classes" grows yearly in volume, for it is a work which gives a really comprehensive list of all those who are distinguished through birth or achievement, or both. In these days when honours come thick and fast, and the company of distinguished people grows yearly, some reliable guide to the exact status of our friends and acquaintances is a necessity, and Kelly provides an unerring and concise one. One of the facts which makes it a specially valuable work of reference is the comfortable assurance that all information contained in "Kelly's" must be correct, for each person mentioned in its pages receives a proof for correction before the work goes to press. There is thus no possibility of mistakes.

Travellers to the Riviera will appreciate the arrangements made for their comfort and convenience by the Newhaven-Dieppe route. A Pullman buffet car is run

in the London-Newhaven boat-train, which leaves Victoria Station at 10 a.m., and a restaurant-car is run in the Dieppe-Paris express. On both trains seats may be reserved if application is made a few days beforehand to the Continental Traffic Agent, L.B. and S.C.R., Victoria Station, London, S.W.1. Passports must not be forgotten or overlooked, as they are indispensable to all travellers.

"Clubs," 1920, contains a list of 3955 clubs frequented by the English in all parts of the world. As a book of reference it is invaluable, and it gives a complete table of every club in London that is recognised as of permanent standing, with the address of the secretary, the number of members, subscription, entrance fee, and remarks on the qualification for membership, etc. The list of golf clubs ranges from the Royal and Ancient of St. Andrews fame to the St. John's Golf Club at Antigua, and includes 1809!



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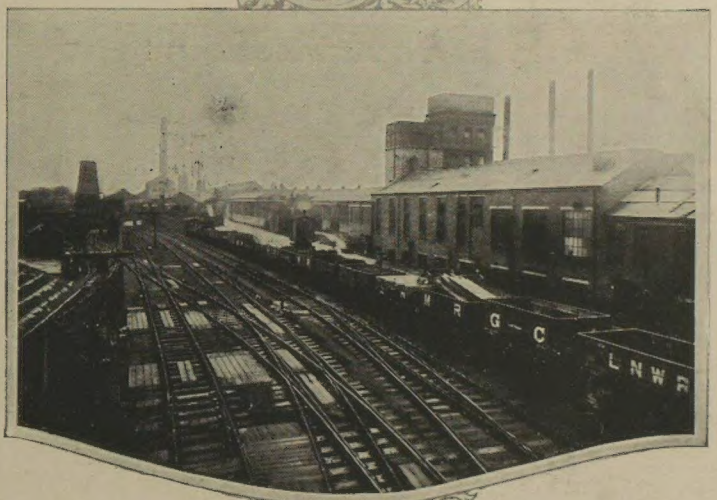


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Touring Model	-	-	-	£495
Coupé Model	-	-	-	£595
Landaulet Model	-	-	-	£625
Each plus £100 temporary surcharge				
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AND AT PARIS  
AND BRUSSELS.

General views of the sidings and machine  
and erecting shops at the Austin Works.

General view of the Austin Works.





## THE CHRONICLE OF THE CAR.

**Petrol Up Again.** On Wednesday of last week the threatened rise in the price of petrol became effective, and we now have to pay no less than 3s. 8d. per gallon for it. I was on my way down from Newcastle by road when I had my first experience of paying out 14s. 5d., at Grantham, for two cans of Pratt's spirit, and it hurt considerably. To my way of thinking, these continual increases—we are told now that within the next two or three weeks the price will go to 4s.—are going to react very unfavourably on motoring generally. What many seem to miss is that the backbone of the movement is the class which is now known as the New Poor, otherwise the middle class. It is they who run the light and less expensive cars and who have formed the main support of the industry. Hit all round as they have been by the double disability of a fixed income and soaring prices, they have now to consider very seriously whether they must not, in common fairness to themselves, give up motoring altogether. Not only fuel is increasing; everything is the same. Oil, owner is helpless, and the only thing he can do is to lay up his car and hope for better times. The alternative

only fuel is increasing; everything is the same. Oil, owner is helpless, and the only thing he can do is to lay up his car and hope for better times. The alternative

That there is profiteering is beyond question. If it exists nowhere else, it is certainly present where freights are concerned. It hardly seems possible to believe that the people who own the tank steamers are actually receiving the equivalent of eightpence per gallon for ferrying petrol in bulk across the Atlantic. If that does not fall

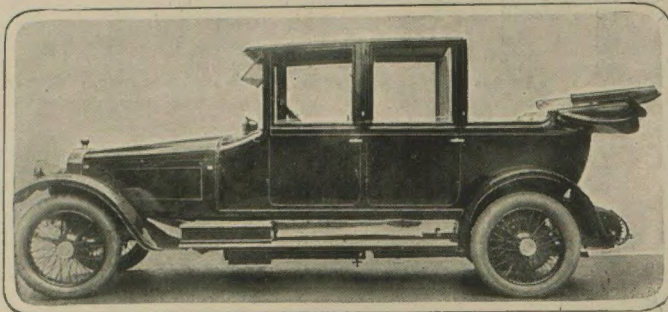
within the profiteering definition, then I am at a loss to say what does. Even when this extortion has been paid, there is still a large margin between the price landed and that at which it reaches the consumer. The worst of it is there seems to be no remedy. The unfortunate motor-

is to pay and endeavour to look as though he enjoyed being robbed.

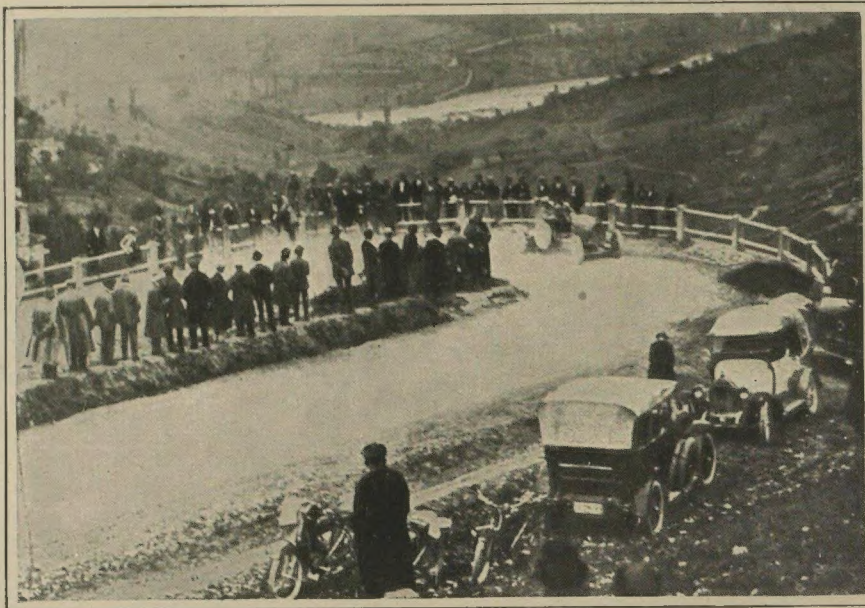
## Mass Production at Last.

I suppose no car has ever been so well received on its bare announcement as the Angus-Sanderson, which was the first declared attempt at meeting American competition by the employment of the specialist to produce an assembled car. Its specification was beyond reproach, and very many people, myself among the number, ordered it on its mere paper description. Owing to manifold causes over which the firm producing the car had no control, deliveries have been badly delayed. Originally I was to have received the car last June. Actually I took delivery at the works at Birtley, in Durham, on Wednesday of last week. Of course, I would rather have had the car last season, but I certainly must pay it the tribute of saying that it was well worth waiting for. As a fact, I consider it a perfectly wonderful production, and far in advance of anything I had expected. There is not a desirable quality which seems to be lacking. The car is fast. I am told it will touch 60 m.p.h., and I think it will. It is not kind to press a new car to its full capacity, and on the run down to London I did not force the pace beyond 46 m.p.h. At this speed it was clear that there was quite a lot more in reserve. One of these days, when everything is well run in, I intend to see just how much. The engine and transmission are dead silent. There is a wonderful flexibility in the car, which simply glides from a standstill to 30 m.p.h. in a few yards. As to power, there is plenty and to spare. Indeed, it is a bit of a mystery where it is obtained, when one regards the relatively small size of the engine and the weight of the car. Hills have no terrors at all—they are simply flattened out as the car takes them in her stride. The springing is splendid, and that is a decided asset when roads are as they are now. Steering is light and responsive, and the car generally is wonderfully easy of control, especially as the brakes are exceedingly good. Then, crowning triumph of all, I actually averaged on a brand-new car out of which the stiffness has not been worked about 26 or 27 miles to the gallon of fuel over the whole of the 280 miles' trip from Birtley to my home west of London. I

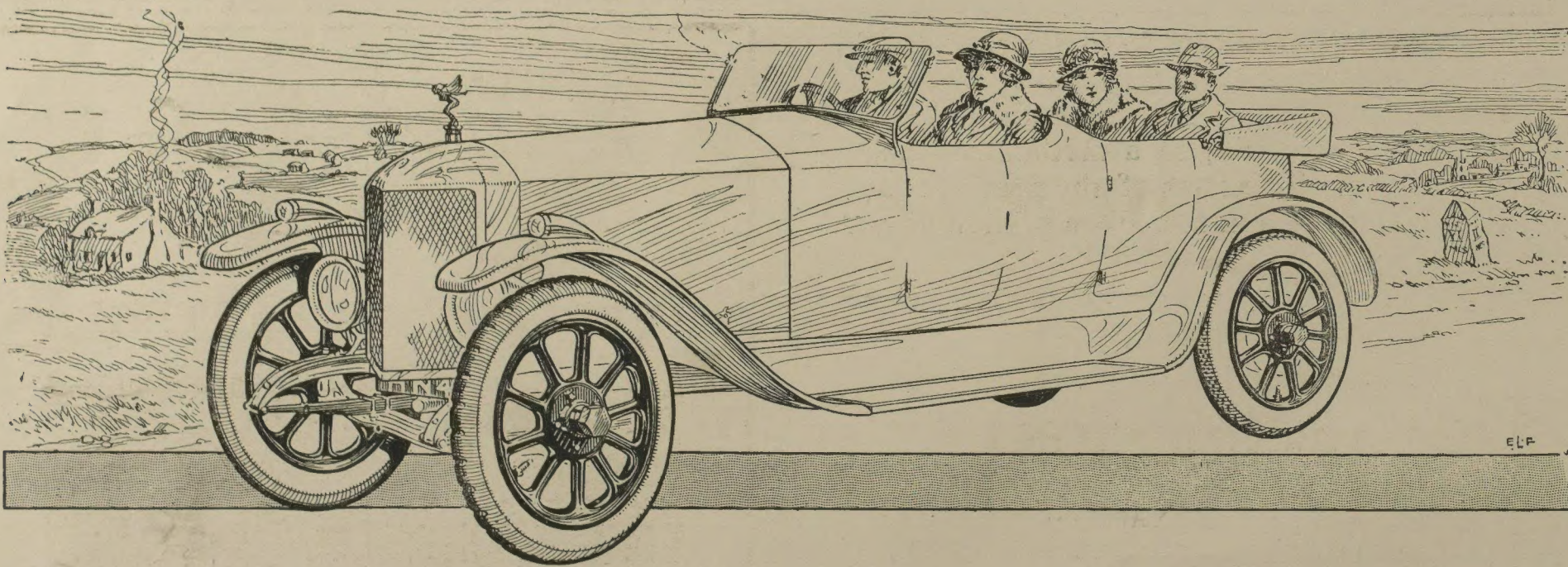
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JOSEPH SANKEY & SONS LTD., Hadley Castle Works, Wellington, Shropshire.

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When you order your new car, make sure that Sankey Wheels are in the specification, that is vital—insist on them. If your car has Sankey Wheels you minimise the risk of accidents—you eliminate all possibility of wheel trouble.





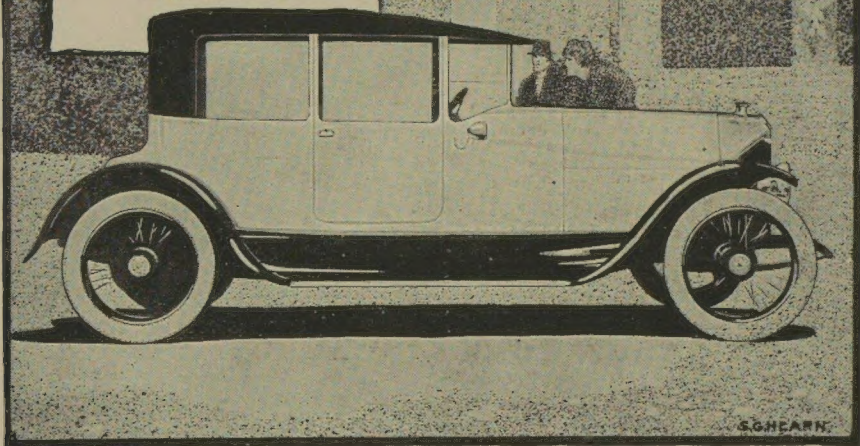
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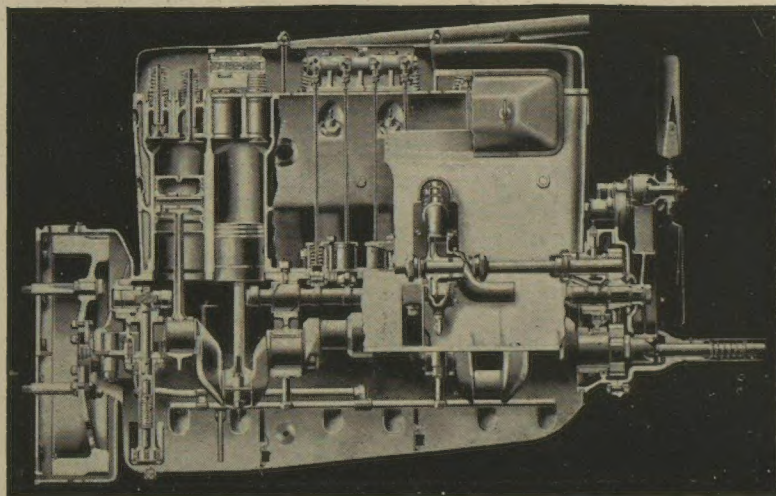
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*Continued.*  
was not in any way driving for good consumption. Indeed, it was rather the other way, for we were seldom below 35 to 40 m.p.h. over the whole journey, so I should say that in a week or two, when things have well run in and the car is being driven at average touring speed, she should do quite 30 miles to the gallon. What this means with petrol at its present price is too obvious to need emphasis. I think I am quite justified on the facts in having called the Angus-Sanderson a wonderful car.

On the question of production, while I was at Birtley I was shown over the new works and was thus able to satisfy myself that at last all the difficulties have been overcome and production is getting into its stride. I should say that by Easter cars ought to be coming through like the proverbial shelled peas—and then a lot of hopeful motorists will be made happy. Like myself, when they get their cars they will of a certainty say they are glad they waited. It is high praise I have given the Angus-Sanderson, I know, but the car most thoroughly deserves it; so what would you?

W. W.

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## MISCELLANEOUS.

NOW that the Peace Treaty is in force and the map of the world has been re-drawn in Europe and elsewhere, political geography must accommodate itself to the results of recent political and military history. A new atlas will be a necessity in all places where they teach, as well as in business houses, offices and libraries. For those who require one of the larger kind, the want is well supplied by the "Times Survey Atlas of the World," which is appearing in thirty-seven fortnightly parts at half-a-crown net each. Part I. contains four maps—Scotland (Southern Section), Farther India, Lower Egypt, and Mexico and Central America. Future parts will usually contain three maps each, and the total number of maps will be about 112. The Atlas has been prepared under the direction of Mr. J. G. Bartholomew. The maps are clearly printed in orographical colours, on strong paper holed at the side for binding on the loose-leaf system. The general index will contain over 200,000 names.

Germany's submarine losses in the war prove to have been even greater than was supposed. In our issue of Jan. 10, illustrating the wreck of the "U 118" at Hastings, we stated that "no detailed account showing when, where, and how each U-boat met its doom was issued until last month a list (not exhaustive, but containing 94 cases), compiled by Mr. H. C. Ferraby for the Navy League and checked by Admiralty officials, appeared in its organ, the Navy." Our attention has since been called to the War

Loss Section in the 1919 edition of Jane's "Fighting Ships," which contains a detailed list of 203 German submarines destroyed (apart from those surrendered or otherwise disposed of), with particulars in each case on some or all of the following points—place, date, method of destruction, and name of the destroying ship where available. The editor of Jane's "Fighting Ships" writes: "You will find exact particulars of all German submarines (a) destroyed during the war, (b) surrendered to the Allies, (c) destroyed in German dockyards under the supervision of Allied Naval Commissions. All details we give are authentic, but there are a large number of German submarines whose cause of destruction is not known. For example, 'U 7' and 'U 31' vanished during January, 1915. Neither we nor the German Admiralty have any details about the end of these two boats. There is a general impression that, apart from the surrender of the German Fleet and the anti-submarine campaign, Germany lost but few war-ships during the war. Our researches have proved that Germany suffered great losses in Destroyers, Torpedo-Boats, Mine-Sweepers, and auxiliary mercantile ships used for naval purposes. Particulars of all these losses are given. In addition, Germany lost between 70 and 75 large airships of the Zeppelin and Schütte Lanz types. Germany has said nothing, so far, regarding a disastrous week in Nov., 1916, when she lost a whole series of new destroyers in the Baltic. Still less has she said about a famous day in Jan., 1918, when four Zeppelins exploded in rapid succession at one of her airship stations."



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